

THE ATHLETIC



Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3596.

SATURDAY, SEPTEMBER 26, 1896.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

SWINEY LECTURES ON GEOLOGY,

under the Direction of the Trustees of the British Museum.
A Course of TWELVE LECTURES on 'The Geological History of Vertebrate Animals' will be delivered by R. H. TRAQUAIR, M.D. F.R.S., in the LECTURE THEATRE of the SOUTH KENSINGTON MUSEUM (by permission of the Lords of the Committee of Council on Education), on MONDAYS, WEDNESDAYS, and FRIDAYS, at 3 P.M., beginning MONDAY, October 6, and ending FRIDAY, October 30. Each Lecture will be illustrated by means of Lantern Slides and Lime Light. Admission to the Course, free.

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143, King Henry's-road, London, N.W.

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THE TWENTY-THIRD SESSION of the DEPARTMENT of SCIENCE, TECHNOLOGY, and ARTS will BEGIN on OCTOBER 6, and the SIXTY-SIXTH SESSION of the SCHOOL of MEDICINE on OCTOBER 11, 1896.

The Classes prepare for the following Professions:—Chemistry, Civil, Mechanical, Electrical, and Sanitary Engineering, Coal Mining, Textile Industries, Dyeing, Leather Manufacture, Agriculture, School-teaching, Medicine, and Surgery. University Degrees are also conferred in the Faculties of Arts, Science, Medicine, and Surgery.

Lydon Hall has been established for Students' residence. Prospectus of any of the above may be had from THE REGISTRAR.

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*18,978. An East-End Committee ask for £1. 17s. to help a respectable widow with a regular allowance. She is 68 years old, and as she is bed-ridden requires attendance, which is provided by an old woman who lives with her and earns a little money by match-box making. Children also are helping regularly.

*15,546. £6. 10s. is needed for an old woman of 74. She has worked for one employer for twenty years, and though she is now nearly past work, he still allows her to live in the house rent free. She has no relations able to help.

*18,894. An East-End Committee wish to raise the sum of £1. 3s. to enable them to give £5. 6d. a week to an old couple, aged 72 and 71 respectively. They are of most respectable character, and the man has been a member of a benefit society for the past 30 years. Owing to continued illness he has exhausted the benefits given by his society, and will not be entitled to a renewal of them for three years. She has worked as a porter and carman all his life, never earning more than 21s. a week. His only son, who is married, and his late employer are keeping him. There are no other relations able to help.

*18,890. £1. 17s. is needed towards the support of an old lady in a Home for Invalids. She is 78 years of age, and has supported herself till last autumn by needlework. She also supported for over 30 years an imbecile brother, and partly kept her mother before that. Her earnings did not exceed 14s. a week.

*17,423. Wanted, £1. 10s. to continue a pension to a single woman of 68, formerly a domestic servant, who saved money while in work, but was compelled to spend her savings owing to failing eyesight. She is nearly blind, and receives a small allowance from a Blind Society.

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THE TWENTY-SIXTH SESSION BEGINS SEPTEMBER 28. Full particulars of the University Curricula in Science and Letters will be found in the Calendar (price 1s.).—Prospectus on application to THE SECRETARY.

UNIVERSITY COLLEGE, LONDON.

LECTURES ON ZOOLOGY.

THE GENERAL COURSE OF LECTURES ON ZOOLOGY, by Professor W. F. R. WELDON, F.R.S., will COMMENCE on WEDNESDAY, October 7, at 10 o'clock. The Lectures are so arranged as to meet the requirements of Students preparing for any of the Examinations of the University of London. J. M. HORSBURGH, M.A., Secretary.

UNIVERSITY COLLEGE, LONDON.

THE SESSION OF THE FACULTIES OF ARTS AND LAWS and of SCIENCE (including the Indian and Oriental Schools and the Department of Fine Arts) will BEGIN on OCTOBER 6. The Introductory Lecture will be given, at 3 P.M., by Professor J. P. POSTGATE, M.A. List D.

Subjects.	Professors or Teachers.
Latin	A. R. Housman, M.A.
Greek	J. A. Platt, M.A.
Hebrew (Goldsmid Professorship) ..	The Rev. D. W. Marks.
Comparative Philology	J. P. Postgate, M.A. Litt.D.
Archæology (Yates Professorship) ..	E. A. Gardner, M.A.
Egyptian Archæology (Edwards Professorship)	W. M. Flinders Petrie, D.C.L. LL.D.
English (Quain Professorship)	W. P. Ker, M.A.
History	F. C. Montague, M.A.
Philosophy of Mind and Logic	J. Sully, M.A. LL.D.
(Grote Professorship)	H. S. Foxwell, M.A.
Political Economy	A. I. Bowry, M.A.
Statistics (Newmarch Lectureship) ..	T. Roger Smith, F.R.I.R.A.
Architecture	Fredk. Brown.
Fine Arts (Slade Professorship)	L. Lalonde, R.-&-Sc.
French	F. Althaus, Ph.D.
German	F. de Asarta.
Italian	M. J. M. Hill, M.A. D.Sc. F.R.S.
Mathematics	W. Ramey, Ph.D. F.R.S.
Chemistry	Vaughan Harley, M.D.
Pathological Chemistry	G. Carey Foster, B.A. F.R.S.
Physics (Quain Professorship)	W. P. Ker, M.A. F.R.S.
Zoology (Jodrell Professorship)	F. W. Oliver, M.A. D.Sc.
Botany (Quain Professorship)	The Rev. T. G. Bonney, D.Sc.
Geology (Yates Goldsmid Professorship) ..	LL.D. F.G.S. F.R.S.
Physiology (Jodrell Professorship) ..	E. A. Schaffer, F.R.S.
Applied Mathematics and Mechanics	Karl Pearson, M.A. LL.B. F.R.S.
Mechanical Engineering	T. R. Huxton, B.Sc. B.A. R.Sc.
Electrical Engineering	M. Inst. C.E.
Civil Engineering	J. A. Fleming, M.A. D.Sc. F.R.S.
Roman Law	L. E. Vernon-Harcourt, M.A.
Jurisprudence	M. Inst. C.E.
Constitutional Law and History	A. F. Morrison, M.A. LL.D.
Law (Quain Chair)	J. Fawley Bate, M.A. LL.D.
Indian Law	J. P. Lawley, B.A. LL.D.
Sanskrit	Augustine Birrell, Q.C. M.P.
Pali	J. W. Neill.
Arabic	C. Rendall, M.A.
Persian	T. W. Rhys Davids, Ph.D.
Hindustani	E. Denison Ross, Ph.D.
Marathi	J. F. Blumhardt, M.A.
Tamil	J. W. Neill.
Burmese	R. W. Fraser, F.A. LL.B.
	R. F. St. A. St. John, M.A.

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LITERATURE

Queen Elizabeth. By the Right Rev. Mandell Creighton, D.D., Lord Bishop of Peterborough. (Boussod, Valadon & Co.)

THIS magnificent volume commands attention in the first place by its artistic beauty. Printed on large thick paper with broad margins and finely executed ornamental initials to each chapter, accompanied also by beautifully engraved reproductions of contemporary pictures and other memorials, it is a work of delight and luxury quite apart from its literary merits. And the author himself, notwithstanding his celebrity as an historian, modestly tells us that he considers these portraits and pictorial illustrations to constitute its chief value. These "careful reproductions of artistic sources of information which have hitherto been little known" will, he hopes, "appeal to that power of imaginative reproduction of persons and events without which the study of history is cold and abstract." Bishop Creighton is quite right; for memorials of this kind, so far as they go, are obviously more trustworthy in their way than the best historian's history. And they are all the more valuable as apparently the main object of the whole book is to interpret the personal rather than the political history of Elizabeth. The Bishop's aim, he tells us, was "to sketch the life of Elizabeth as plainly as possible," and to avoid "wandering" into public affairs more than was necessary for the explanation of her personal conduct.

But how is it possible to detach the woman Elizabeth from the queen and her complicated policy? It is a curious confession when such a writer as Bishop Creighton tells us: "I have been drawn into history more often than I wished." Did the Bishop really contemplate a biography with little history in the case of Queen Elizabeth? Of course, the idea is inconceivable. What Bishop Creighton apparently meant was to avoid the responsibility of writing a complete history of the times, and only to trace the course of public affairs in a general way, to elucidate the personal character and conduct of Elizabeth.

But in point of fact what is personal to her is pretty nearly the whole contemporary history of Europe; and her marvellous statesmanship, adjusting itself continually to a condition of things that was constantly shifting, was surely the most important feature in her own personal conduct. It is true that she had ministers, and she chose them well, for she knew the value of good advice; but the final decision always rested with her, and, fickle and changeable as she was, it was frequently such as to disappoint her wisest and most loyal ministers. For in truth her fickleness was by no means arbitrary or foolish; matters personal to herself were mixed up with the gravest issues, and it is pretty clear that her wayward and seemingly capricious policy succeeded in avoiding evils into which her wisest and most loyal counsellors would have allowed themselves or her to be entrapped.

If we would find the woman apart from the queen, no doubt it would be natural to turn to her early years before she was called to the throne. And in these we certainly do see indications—some of them not by any means pleasing—of her native bent and spirit. Considering the cloud that rested on her birth, the low moral tone of her father's Court, the factions during her brother's reign, and the uncomfortable position in which she was placed during that of her sister, it would have been strange if she had turned out a saint. There was in her abundance of passion, temper, and artfulness. But the humiliation of the Seymour incident, when she so nearly became the victim of the profligate nobleman who had married her guardian, was a warning which was never lost upon her afterwards, and from that time forth, whatever familiarities she may have dispensed to favoured persons, she exercised a self-restraint which altogether forbade the thoughts of holding her person cheap. At the same time she was early practised in economy, and audited and signed the accounts of her own household at Hatfield during her brother Edward's reign; and though under her sister she was never allowed perfect freedom after Wyatt's rebellion, her winning manners made friends for her everywhere, even of Philip II. and his Spanish train.

At her accession it was said:—

"If ever any person had either the gift or the style to win the hearts of the people, it was this Queen; and if ever she did express the same, it was at that present in coupling mildness with majesty, as she did, and in stately stooping to the meanest sort. All her faculties were in motion, and every motion seemed a well-guided action. Her eye was set on one; her ear listened to another; her judgment ran upon a third; to a fourth she addressed her speech; her spirit seemed to be everywhere, and yet so entire in herself, as it seemed to be nowhere else. Some she pitied; some she commended; some she thanked; at others she pleasantly and wittily jested, contemning no person, neglecting no office; and distributing her smiles, looks, and graces so artificially that thereupon the people redoubled the testimony of their joys, and afterwards, raising everything to the highest strain, filled the ears of all men with immoderate extolling of their Prince."

Her popularity from the first was one great source of security; yet the dangers which threatened her in different ways were hard to overcome. There was the question

of religion; there was the question of the Scots and Mary Stuart; there was the question of her marriage and of the succession if she remained single. On all these questions, except the first, she was continually evasive and deceitful. Her safety lay in keeping the final decision continually uncertain, and leading men perpetually on a false scent. No wonder, as Bishop Creighton remarks, that the Spanish Ambassador wrote of her: "This woman is possessed with a hundred thousand devils; and yet she pretends to me that she would like to be a nun, and live in a cell!" But possibly the wish at times was not altogether insincere, for it is easier to estimate the stateliness and imperial majesty of Queen Elizabeth than the continual anxieties by which she must have been inwardly harassed.

On the question of religion the Bishop writes, of course, like an English Churchman, and his view of the Reformation may or may not be accepted by different readers. We should rather doubt the statement that under Mary "England unwillingly accepted the Papal restoration." There is much more evidence that, under Edward, England unwillingly accepted the English Prayer Book so dear to her people now. But as regards Elizabeth's own Church policy the Bishop has some valuable remarks, which will tend to correct vulgar errors. The revolution she made in the episcopate at the commencement of her reign was, of course, a political necessity; but she had a strong desire, while upholding royal supremacy in the sense of allegiance to the State, to preserve the spiritual independence of the Church and make its authority respected. And in this policy, as Bishop Creighton remarks, "she was almost alone." Her ministers were apt to take political views of the matter, while the growing Puritanism of the towns and of successive Parliaments threatened to destroy ecclesiastical order altogether. Elizabeth was anxious that the Church should manage its own affairs, and on several occasions would not allow Parliament to interfere with it. The story of her threatening on one occasion to unfrock a bishop is apocryphal.

What the Bishop says of the execution of Mary Stuart is not meant for a vindication. Still less can he say anything for Elizabeth's futile efforts to shift the responsibility of the deed on other shoulders, and to wash her hands of it. But he does show that it was a much more complicated question than we are apt to think, whether Mary's life could be safely spared. The case was altogether exceptional; and it was rather a question between opposing dangers than considerations of abstract right and justice that governed the final result. Nor should it be denied that it was with very real reluctance that Elizabeth sanctioned the execution. In fact, considering how her own life was threatened, it was of the nature of an act of self-defence. She was certainly not cruel by nature, and her reign was far less sanguinary than most of those which preceded it. But Mary had all along been to her "the daughter of Debate," sowing discord. Mary's title to the crown was theoretically better than Elizabeth's, and from the time when she came to England rebellions and secret plots had been continually

organized in her behalf. The Court of Rome, moreover, had been growing more and more unscrupulous in absolving her subjects from their allegiance and suggesting acts of assassination. Such methods could not win back England to Rome after Mary's removal, seeing that Elizabeth's successor was pretty sure to be a Protestant.

A word or two about occurrences connected with Mary's imprisonment. Her safe custody, of course, was a matter of the utmost anxiety. Her custodian, the Earl of Shrewsbury, could be relied on, but the marriage of his daughter with a younger brother of Darnley's aroused suspicions which were only allayed by the early deaths of both the young people. Then the repair of eminent persons to Buxton for their health created misgivings that their real object was to communicate with Mary. Elizabeth did not feel sure even of Burleigh when he went thither, and apparently did not altogether like it when Leicester went; but Bishop Creighton is wrong in saying that she expressed her disapproval of Leicester's visit in a sarcastic letter to Lord and Lady Shrewsbury. The Bishop, it is true, prints the letter he refers to, or a good portion of it, from the original draft in the Record Office, and a very amusing letter it is, quite unlike the sort of epistle we look for among State Papers. The whole text was printed in this journal a few years ago (*Athen.*, January 1st, 1881, p. 15). The Queen thanks the earl and countess for their hospitality to Leicester at Buxton, saying that, as she considers it in the light of attentions shown to herself, it has increased the great debt she owes them already; but for fear she should become bankrupt, she begs them to restrict his diet to two ounces of meat daily, with, perhaps, the shoulder of a wren added on feast days, and for his drink "the twentieth part of a pint of wine to comfort his stomach, and as much of St. Anne's sacred water as he listeth to drink." This funny nonsense, which Bishop Creighton surely takes too seriously, though it appears in the Record Office draft, was suppressed entirely in the letter actually sent to the earl and countess, the text of which has been printed by Lodge, and reprinted by Mr. Leader, in his 'Mary, Queen of Scots, in Captivity,' side by side with the draft. The letter really sent was seriously worded enough, and shows that the Queen took occasion in thanking the earl and countess for their hospitality to Leicester to declare her royal gratitude for the far greater service they had done her in reference to Mary Stuart—a service, she said, "as great as a sovereign can owe to a subject."

There is but one thing in the get-up of this attractive volume which affords matter for regret. A number of misprints, clearly of a kind due to foreign printing, might surely have been eliminated by more careful revision. Among these are "annointed" (p. 86); "cavious" for *curious* (p. 92); "insidious" (p. 124); "as" for *at*, in two places (pp. 168, 174); "the" for *they*, also in two places (pp. 152, 169); "Independants" (p. 173); and various others. Also in the title of the full-page engraving opposite p. 8 the name of William Somers, the jester, is misprinted "Somes," and is so spelt likewise in the table of contents at the end.

The English Dialect Dictionary: being the Complete Vocabulary of all Dialect Words still in Use, or known to have been in Use during the last Two Hundred Years. Founded on the Publications of the English Dialect Society, and on a Large Amount of Material never before Printed. Edited by Joseph Wright.—Part I. *A to Ballot.* (Frowde.)

WHEN the English Dialect Society was founded, about twenty-three years ago, it was understood that the glossaries and other works published by the Society were intended ultimately to serve as material for the compilation of a complete and trustworthy dictionary of the dialectal portion of the English language. It is probable that at that period no one had formed any adequate notion of the magnitude of the undertaking, and as time went on, and the labours of the Society revealed the vast extent of the material to be dealt with, and the difficulties which stood in the way of reducing it to order, many of those who had originally supported the scheme began to doubt whether it was not too ambitious ever to be realized. Amongst those who never lost heart was Prof. Skeat, and it is owing to his persistent advocacy, and to the extraordinary energy with which the work has been taken up by Prof. Wright, that the publication of the dictionary has at length been commenced, under circumstances which afford ground for confidence that it will be satisfactorily completed at no very distant date.

The scale of the work, as it appears in this first instalment, is much greater than could have been foreseen at the outset. The seventy-seven volumes published by the English Dialect Society form only a small portion of the material on which the editor has to work. Over two thousand books containing dialect words have been read and excerpted for the dictionary by volunteer workers, who have contributed more than a million and a half of quotations. The dictionary, however, will by no means depend solely on printed authorities. The editor has in his possession about three hundred MS. collections of dialectal words and phrases, a considerable number of these having been procured for the Society by the late Prince L. L. Bonaparte. That this great mass of materials contains many repetitions, and much that is irrelevant or of small value, may be taken for granted; but, when all deductions are made, it is evident that a large allowance of space will be required to do anything like justice to the amount of information that has been collected. It is not easy to make any definite estimate of the length to which the dictionary is likely to extend, because the proportion of space occupied by the individual letters in a work of this special kind may be expected to differ widely from that which is found in ordinary dictionaries. It may, however, be mentioned that the portion of the alphabet included in the 144 pages of the present part occupies in Webster about a fifteenth of the whole. The number of dialect words in the part is 2,166, and the number of illustrative quotations is over 8,000, not including the passages from early writers that are adduced to show the history of the words. Probably some critics will think that Prof. Wright

has inserted many words which have no proper claim to be considered as dialectal. In some few instances this complaint may be justified. It is very difficult to draw the line between words which really belong to dialect and words which, though not of literary rank, are colloquially used and understood in all parts of the country; and Prof. Wright may now and then have erred in this respect. We do not think, however, that his faults of excess have been very frequent. It often happens that a word or idiom, which amongst educated people is ordinarily regarded as peculiar to literary or formal language, is in certain dialects current in every-day speech. Such local differences in the "status" of words, even when there is no actual difference of meaning, are well worthy of notice in a dialect dictionary; indeed, to leave phenomena of this kind unrecorded would render the representation of dialect seriously incomplete. We believe that this consideration will be found to contain a sufficient justification of most of the seeming redundancies which may be observed in the published part of the work.

In general arrangement the book is to some extent modelled on the 'New English Dictionary,' the most obvious difference being that the quotations under each of the numbered senses appear in order of locality and not in order of date. The various dialect districts are taken in a uniform sequence, proceeding from north to south, each local group of quotations being preceded by the abbreviated name of the district in thick type. By a clever and very useful device an abbreviated district name followed by a numeral always refers to a particular glossary. For example, "Chs.¹" stands for Holland's 'Cheshire Glossary,' "Chs.²" for Wilbraham's, and "Chs.³" for Leigh's, while Mr. Durlington's 'Folk-Speech of South Cheshire' is cited as "s. Chs.¹" In this way the source of the quotations from glossaries is adequately indicated without wasting space by repeating the titles of the books. The typographical arrangement of the articles is so contrived as to render it easy to see at a glance what is the area over which a particular dialectal word or meaning is current. At the beginning of each article is a list of the counties or districts in which the word is known to be used.

The multiplicity of semi-phonetic and sometimes wholly irrational spellings under which words are found in glossaries and in dialect literature renders it often difficult to determine which form should be adopted for the catchword. Prof. Wright has followed the sound rule of selecting as the typical form that which is nearest to the analogies of standard English. When a literary word is inserted for the sake of its dialectal uses, it is, of course, entered under its ordinary spelling. The various written forms and the pronunciation in phonetic notation—or, in the case of widely used words, a few typical varieties of pronunciation—are given at the beginning before the explanation of senses. Prof. Wright is an accomplished phonetician, and his indications of pronunciation, where he has ventured to give them, may in most cases be accepted with confidence. The difficulty of obtaining correct information on this subject is, however, enormous, and not unfrequently the editor has preferred to leave the

pronunciation unmarked rather than to insert indications based on insufficient evidence. From our own knowledge of dialect we have not been able to discover any positive errors, though there are one or two omissions of some importance; for example, the sound of close *o* is not mentioned among the dialectal equivalents of the vowel in *all* and *ball*, though it is normal over a fairly wide district. The phonetic notation used has the great merit of being easily learnt, and it avoids the common mistake of attempting to express very minute distinctions of sound. The subtle differences of vowel-scale characteristic of particular districts will presumably be dealt with in the phonological treatise which Prof. Wright promises as an appendix to the work.

The treatment of the etymology may possibly be regarded as disappointing by those who do not know how small a portion of the dialect vocabulary admits, in the present state of knowledge, of being etymologically treated with any approach to certainty. All skilled philologists, however, will commend Prof. Wright's abstinence from doubtful speculations. When the phonology of all English dialects has been thoroughly investigated, it is probable that light will be thrown on the etymology of many words of which the origin is at present obscure. In one or two instances Prof. Wright seems to have fallen into error. *Allacolie*, "at random, giddy, volatile," is not from the French *à la volée*, but from *à la volée*, which agrees both in sound and sense. *Aspar*, in "he set his feet aspar," cannot well be from "a, on, + *spar*, to box." It seems to be connected with the Icelandic *sperra*, "to stretch out the legs like rafters" (Vigfusson). Prof. Wright gives the word only as belonging to Cumberland, but a well-known instance in Burns shows that it is not confined to that county. The adjective *addle*, ailing, can hardly represent the Old English substantive *ād*, disease. *A-cold* ("poor Tom's a-cold") represents the participle of O.E. *æcealdian*, not, as is here stated, that of *æcolian*. The Lancashire "*ank*, to be of opinion, to assert emphatically," of which the example given is "Aw ank a con" (I think I can), is not very likely to be "the same word as *hank*, to fasten." We suspect it may be simply *think*, or rather *think*, with the slurring of the initial consonant which often happens in this word; but, at all events, Prof. Wright's guess seems very wide of the mark. The Scotch *ablach*, carrion, is correctly said to be from the Gaelic word of the same form, but the other Celtic words that are "compared" are not, in fact, cognate. In the main, however, Prof. Wright's etymological statements are thoroughly scientific, both in substance and mode of presentation. Much useful and interesting illustration has been obtained from the glossaries of the local dialects of continental Germanic languages. We will venture to offer suggestions as to the derivation of one or two words for which no etymological explanation is given. *Aulaveer*, used in Wexford for "altogether," is surely the Middle English *al iſere*—an interesting survival. The Lincolnshire *antelute*, explained to mean "a tea-party," looks like an altered form of *entelude*. The Scotch *albuist*, "although," which is expressly marked as of

unknown etymology, may perhaps be for *albe wist*, equivalent to "known though it be." By some accident, the variant form *alpuist* was not noticed in the article on this word, and had to be inserted in its alphabetical place. A similar oversight has occurred with regard to the forms *amaton* and *amitan* (Scotch, from the Gaelic *amadan*, "a fool"), which are treated as distinct words, without even a cross-reference.

Some notion of the strenuous efforts which the editor is making to ensure accuracy and completeness may be obtained from his statement that over two thousand queries have been sent out to correspondents with regard to the words contained in the present part. It is very possible that, in spite of all the labour and skill expended on the work, a large number of errors and omissions may hereafter be discovered; but no one who can at all appreciate the difficulties to be encountered will regard what Prof. Wright has so far accomplished as anything short of a brilliant success. If the succeeding parts maintain the level reached in this first specimen—and they may be expected to do much more than this—"The English Dialect Dictionary" will deserve a place among the very best productions of English philological scholarship. To scientific students of the English language it is superfluous to point out the value of a work which will, for the first time, render it possible systematically to apply the evidence of dialect to the solution of obscure problems of etymology and historical grammar. But the dictionary by no means appeals exclusively or chiefly to those who are occupied with abstruse philological investigations. Every Englishman who takes an interest in the dialect of his own neighbourhood will find in it an abundance of instruction and entertainment. The wide interest which the announcement of the work has excited is shown by the long list of subscribers prefixed to the first part. It may reasonably be hoped that when the quality of the execution becomes generally known many additional names will be received.

Ode for the Bicentenary Commemoration of Henry Purcell, with other Poems. By Robert Bridges. (Mathews.)

MR. BRIDGES prefaces his Purcell ode, which was sung as a cantata to Dr. Parry's music, with a discussion concerning the musical setting of poetry. He admits, however, that the ode as here printed differs slightly from the words as they were sung; that, as he puts it, he has "tried to make it more presentable to readers." We may, therefore, in considering the poem as a poem, reasonably disregard the question of its fitness for musical setting, as well as the question of the possible influence of those "liberties and restrictions" which seemed to Mr. Bridges, when he was originally writing it, "proper in an attempt to meet the requirements of modern music."

Mr. Bridges has spared us the task of analyzing the substance of his ode by printing at its head an analysis taken from the concert programme—an analysis which, by its meagre and mechanical method of presentation, brings out in the strongest light the meagre and mechanical structure of the ode itself. Let us take two examples:—

"V. The national intention gives way to wider human sympathies. Music here considered as the voice of Universal Love, calling and responding throughout the world. A national meaning also underlies, in respect of our world-wide colonisation.....X. The invocation repeated, with the idea of responsibility of our colonisation."

These appear to us to be unexceptionable sentiments, but scarcely the sentiments which a lover of poetry could desire to find in a poem. Nor do we find, on turning to the ode, that the tame, formal, and prosaic nature of the argument is to any considerable degree contradicted by the nature of the verse. Here, for instance, is section X., the final section:—

To us, O Queen of sinless grace,
Now at our prayer unveil thy face:
Awake again thy beauty free;
Return and make our Graces three.
And with our thronging strength to the ends of the earth
Thy myriad-voic'd loveliness go forth,
To lead o'er all the world's wide ways
God's everlasting praise,
And every heart inspire
With the joy of man in the beauty of Love's desire.

Is not this a frigid rapture, a "lame, impotent conclusion" to an invocation calling Music back to England? And the poem throughout is on this crawling level, which it traverses with a fatiguing monotony, the varying measures giving no variety, for they do but vary after a plan, and it is a plan which owes nothing to impulse. We read without interest what has been written without impulse; and Mr. Bridges appears to have deliberately written a "copy of verses" on a given subject, which he has never made his own, nor fused in the flame of a creating imagination. There is a radical lack of vital heat throughout the entire composition, and, what is strange, an inability to give adequate finish to even such easy detail as is ventured upon, an extraordinary poverty of rhyme and conventionality or slovenliness of epithet. Mr. Bridges wants to refer to steamers, and he refers to them as "fire-breathed ships with silvery train"; in the same stanza he wants to speak of love, and he speaks of "Love's Paphian Queen"; he wishes to say of Love's Paphian Queen that she reveals herself to mortals, and he says that she has come "to show again her beauty bright." In his search for rhymes he will admit words that mean nothing or have the most trivial meanings, such as

Death cannot sting
Its beauty undying;

and again, on the same page,

After sorrow thy pleasure crowned;

in which all the rhyme words are forced, artificial, and inexpressive. He uses inversions wherever they make rhymes or rhythms easy, as in the instances given above, and in such a line as

'Tis ye that conquered have the powers of Hell.

Nothing, indeed, is more curious about this ode than the constant readiness to accept an easy approximation to the right rhyme or epithet, in connexion with an obvious attempt to achieve dignity and impressiveness of style and breadth of outline. The real explanation of this problem is found in one or two of the short pieces at the end of the book. 'The Fair Brass' and 'The South Wind,' though neither of them is without

serious flaws, both contain passages of real fineness and charm. Three stanzas in the former have a spare gravity of style which produces, certainly, the effect aimed at:—

It shows a warrior arm'd:
Across his iron breast
His hands by death are charmed
To leave his sword at rest,
Wherewith he led his men
O'ersea, and smote to hell
The astonished Saracen,
Nor doubted he did well.
Would we could teach our sons
His trust in face of doom,
Or give our bravest ones
A comparable tomb.

And 'The South Wind,' in its more fluid outline, has a wandering, windy cadence of its own, which these lines show at its best:

Who art thou, in wind and darkness and soft rain
Thyself that robest, that bendest in sighing pines
To whisper thy truth? that usest for signs
A hurried glimpse of the moon, the glance of a star
In the rifted sky?
Who art thou, that with thee I
Woo and am wooed?
That robing thyself in darkness and soft rain
Choocest my chosen solitude,
Coming so far
To tell thy secret again,
As a mother her child, in her folding arm
Of a winter night by a flickering fire,
Telleth the same tale o'er and o'er
With gentle voice, and I never tire,
So imperceptibly changeth thy charm.

To me thou findest the way,
Me and whomsoever
I have found my dream to share
Still with thy charm encircling; even to-night
To me and my love in darkness and soft rain
Under the sighing pines thou comest again,
And staying our speech with mystery of delight,
Of the kiss that I give a wonder thou makest,
And the kiss that I take thou takest.

Even in these short poems the inner poetic heat is not quite enough to vitalize them throughout; but observe how much nearer it comes to doing so than in the longer and more formal ode. Mr. Bridges has an undoubted gift, but special in its kind. An ambition which, as in the Purcell ode, takes him aside from his proper path, is fatal to him; for it makes us, by its failure, unduly conscious of the contrast of past successes.

The Thousand and One Nights; or, Arabian Nights' Entertainments. Translated by Edward William Lane. With an Introduction by Joseph Jacobs, and Illustrations by Frank Brangwyn. 6 vols. (Gibbings.)

It is a striking testimony to the lasting popularity of the 'Arabian Nights' that publisher after publisher brings out one edition after another (of uncopyright versions); and it is a testimony to the permanent merits of Lane's translation that Mr. Jacobs should have chosen it for his edition—though, again, the expiration of copyright avowedly had its weight in the choice. It is true, the editor has no great opinion of Lane's style, which, he says, "was the ordinary conventional prose of the two Quarterlies, with a slight dash of the Authorized Version thrown in." We are not sure that the various distinguished authors who have contributed to the two quarterlies would consider themselves flattered by this curious generalization, but let

that pass. A "dash of the Authorized Version" will hurt no man's style. Mr. Jacobs says, however, that the "style of the original has no very great charm or attractiveness," and, as he knows no Arabic, his opinion on this point is probably as valuable as his judgment on the "prose of the two quarterlies." From these premises it results that Lane's style is good enough for the purpose. But Mr. Jacobs does not approve of another characteristic of "the greatest Arabist of his day": he thinks he "pushed pedantry a little too far in his transliteration of proper names." No one, probably, has now any great affection for the double o's and double e's of the old Indian system, which Lane adopted with modifications, and no doubt "Wezeer" and "Noor-ed-deen" are ugly enough, though admirably pronounceable. But it is impossible to congratulate Mr. Jacobs on his mode of escape from these spellings. "Fortunately," he says, "we are in a position, now that copyright has expired, to get rid of the evil effects of Lane's pedantry." And this is how it is done: "During one of his absences in Egypt, John Murray wisely produced an edition of his version with the ordinary spellings of the best-known names, and it is this edition that has been followed in the present reprint." Mr. Jacobs, it seems, does not write the "conventional prose of the two quarterlies." What he says is that whilst John Murray was in Egypt he produced an edition of John Murray's version with the ordinary spelling; that, at least, would be the writer's meaning if he were understood in plain English. But in Jacobean English it is quite another thing, and means that whilst Lane was absent in Egypt in 1842-9, Mr. Murray brought out an unauthorized edition of the 'Thousand and One Nights,' in which the spelling was very ignorantly and carelessly restored to the chaotic muddle of the ordinary English reproductions of Galland's French translation. Mr. Jacobs does not add that, in deference to Lane's indignant remonstrance, Mr. Murray very properly and handsomely suppressed the spurious edition as far as he could. We are bound to say that we think Mr. Jacobs would have done well if he had equally respected the author's known desire. Of course, when copyright has expired, any editor may "play fantastic tricks" with standard works, but he does so at the risk of his own reputation. We should not like to see the latter end of the man who revised Sir Walter Scott's proper names, or retransliterated the Oriental spellings of Byron. In its way Lane's 'Thousand and One Nights' is a classic, and an editor who deliberately adopts as his text an edition which Lane repudiated commits a breach of literary morality. We do not say that Lane's system of spelling names ought not to be brought into line with the systems of modern scholarship; but this would be quite a different thing from throwing it back to an unscholarly jumble which he had himself expressly condemned.

That Mr. Jacobs should have lent himself to such literary falsification is to us inexplicable. But worse, if possible, is to come. He has not merely resuscitated a spurious edition, he has not even taken the trouble to correct its glaring misprints. Lane translated the story of Hasan of El-Basrah. Mr.

Jacobs prints this repeatedly, in text, headlines, and index, as "Hassan of Balsora," where the old tall "f" has been misprinted. This is worse than immoral, it is slovenly. In the same way he leaves, throughout another tale, the misprint "Abon-Hassan the Wag," though he must know that the first part of the name is the same as in "Abou-Mahomed the Lazy," in the very next line of the index, where it is spelt correctly in the French manner. Not content with such exhibitions of carelessness or irresponsibility, Mr. Jacobs, after posing as the upholder of popular spelling, himself displays every sort and variety of spellings. In the index we have Caliph and Califa, Abou-Mahomed, Zumroud, Sheereen, Mansour. In the editor's introduction and appendices we have Khalifah, Mohammed, Mahommed, Zummurad, Mansur, Abu, &c. On p. xiii of the introduction we are told that Ibn Yakub al-Warrak was the name of the author of the 'Kitābal-Fihrist,' and that the name "exactly corresponds to Bibliophile Jacob"; but on p. xxxi the name is given as Abu Yakub al-Warrak. Such slight differences as between "father" and "son" apparently do not trouble Mr. Jacobs. As a matter of fact "al-Warrāk" is *hilibpole*. Mr. Jacobs uses the popular form Sheherazade in his introduction (and why not?), but he adds (p. xv) that Ibn Yakub gives her name "in its Persian form Sharazad." Yet in the extract quoted from the 'Fihrist' on p. xxxii it appears (correctly) as Shahrazad. Of course, the name in all forms is Persian. The Fatimide Caliph El-Amir appears as Emir (p. xx), and El-Hakim drops his h in Alakim (p. xli). Evidently Mr. Jacobs is not himself qualified to distinguish between right and wrong spelling of Arabic names, and if he felt it necessary to revise Lane's system (which we do not deny) he should have got a competent scholar to do it for him. As it is, he had better have left it alone.

The only part of this reprint of a thoroughly bad edition which deserves any commendation is Mr. Jacobs's brief introduction with its two appendices. It is true he has practically nothing new to produce in the way of materials for the history of the 'Nights'; the very meagre data we have to go upon had already been set forth and discussed by Lane, Burton, Payne, De Goeje, Nöldeke, Aug. Müller, and others. But he has collected in a short compass the chief established facts and suggested theories, and so far his introduction has a value, though it may be questioned whether the sort of reader who can tolerate the rest of the edition will trouble himself much about questions of origin and date. In an appendix Mr. Jacobs has usefully printed the few notices relating to the 'Nights' which have so far been discovered in Arabic authors; and this commendable proceeding provides a necessary corrective to the uncritical character of the introduction itself. Mr. Jacobs's notion of reasoning appears to consist in first stating that a thing may perhaps be, and presently proceeding to draw conclusions from the fact that it is. He sums up the pedigree of the 'Nights' in the smart formula of "Queen Esther telling Persian tales after the manner of Buddha to Haroun Alrashid in Cairo in the fourteenth and fifteenth centuries." The re-

ference to Buddha means that the framework—the story within a story plan—faintly resembles the Jatakas. Queen Esther “comes in” because the ‘Fihrist’ hazards the tradition that “it is said that this book [the Persian ‘Hazar Afsān’] was composed for Humai, daughter of Bahman,” and Humai was the wife of Ardashir or Artaxerxes, “who is supposed to be identical with the Ahasuerus of the Book of Esther.” Prof. de Goeje has ingeniously elaborated the hypothetical connexion between Esther and Sheherazade, but it must be admitted that there are several “ifs” in the theory. Esther’s co-wives were not killed after a night each. That the ‘Hazar Afsān’ were the Persian originals (at least in plan and general character) of the ‘Arabian Nights’ is beyond a doubt, but Mr. Jacobs goes too far when he says (p. xix) that “about the end of the tenth century, as we have seen from the ‘Kitāb al-Fihrist,’ an Arabic ‘Nights’ already existed.” The ‘Fihrist’ does not say specifically that the ‘Hazar Afsān’ was translated into Arabic: had it meant this it would probably have given its Arabic title. Then Mr. Jacobs again relies upon the ‘Fihrist’ for the statement that El-Gahshijari “had collected tales from all quarters, so as to make out a Thousand and One Nights” (p. xix). But the extract from the ‘Fihrist’ (pp. xxxi, xxxii) says that he selected (or rather intended to select) one thousand stories, each for a night, and did not complete more than four hundred and eighty, which deprives the statement of much of its striking parallelism. On this evidence, and nothing more, Mr. Jacobs bases the large inference that

“we may accordingly attribute to him most, if not all, of the stories of the ‘Nights’ which introduce Haroun, or which are localised in Bagdad. As these are the most characteristic tales of the collection, we may even go so far as to say that Gahshijari was the author of the ‘Arabian Nights,’ so far as they had an author.”

If so, what happened to the ‘Hazar Afsān’ versions?

An even more astonishing instance of false reasoning is found in the assertion (p. xx) that, “from passages found in the Arabic annalists, evidence has been adduced to prove that the ‘Nights’ were popularly known in Cairo as early as the reign of Caliph Emir (1101–29).” The “Arabic annalists” in question resolve themselves into El-Makkari, who quotes Ibn-Sa’id’s (thirteenth century) story of El-Amir’s building a pavilion resembling a *haudaj*, or camel howdah, for his Bedouin girl on the island of Rôda, opposite Cairo, and of how the people told many tales about the Caliph and his desert love, “so that the tales told of them on this account became like unto the story of El-Bettāl and the Thousand Nights and a Night, and what resembleth them.” All this can possibly prove is that the ‘Thousand and One Nights’ were known to Ibn-Sa’id in the thirteenth century.

From these various hypotheses Mr. Jacobs deduces the result, which he states without reserve or hesitation:—

“We are now in a position to sum up the long and somewhat intricate annals of the ‘Arabian Nights.’ Their germ was compiled [sic] in Persia in the sixth century, and consisted of a number of Indian tales enframed in

a Persian folk-tale corresponding [in a very remote degree] to the story of Queen Esther. Early in the ninth century this Persian collection, already known as the ‘Thousand Nights’ (‘Hazar Afsān’) [tales, not ‘nights’], was translated into Arabic under the patronage of the Barmecides [pure assumption], and somewhat later was re-edited and largely increased with anecdotes of Haroun and Bagdad folk-tales by Gahshijari [possible inference]. In the twelfth century the ‘Nights’ were brought to Cairo [no evidence], and for the next three centuries were edited and expanded, especially by the addition of the ‘Romance of King Omar,’ until they reached the form in which they are found in the majority of extant manuscripts.”—P. xx.

It is a neat theory, and may quite possibly be not far from the truth; but we have said enough to show on what very slender bases it rests. The same remark applies to much of Mr. Jacobs’s ingenious classification of the tales according to their origin, given in Appendix II. The list is useful for its parallels in the folk-tales of other peoples, on which the classifier speaks with some authority, but many of the inferences of origin drawn from internal evidence are worth very little. Mr. Jacobs leaves out too much the influence of copyists and professional reciters.

Altogether, these rather pretentious six volumes, with their hideous covers and grotesque, inappropriate Japanese title-pages, and illustrations in which the ugliest of human beings seem to have been clad in Eastern dresses to pose as models, are more than disappointing. They are quite unworthy of Mr. Jacobs’s reputation for sound scholarly work. We are glad, however, to find one point of agreement. Mr. Jacobs, criticizing certain complete and literal translations of the ‘Nights,’ says frankly that they “were intended not so much as contributions to literature as to the pharmacopœia,” and he points his remark by a reference to Jenkins’s elixir in “Le Nadab.” For folk-lore purposes he considers the edition known in the trade as the “Smothered Burton” adequate, but for general reading he holds “Lane’s version is as full a selection as any one can fairly demand,” and “gives the matter of the ‘Nights’ as fully as one can desire.” But one does not desire one’s Lane in a spurious, repudiated, discredited edition.

MRS. WARD’S NEW NOVEL.

Sir George Tressady. By Mrs. Humphry Ward. (Smith, Elder & Co.)

THERE can be no question that Mrs. Ward is a puzzle to the conscientious critic. This has partly resulted from the history of her career as a novelist. If we leave ‘Miss Bretherton’ out of the reckoning, we may say that she seemed to be sprung upon the reading world with an exaggerated form of that sort of success which somebody has called a *succès Gladstone*—a rather dangerous pre-eminence, in which, if she has a rival, it is (as his advertisements remind us) Mr. Hall Caine. Schoolgirls at once spoke of her with awe, and many persons of influence—people interested in religious and philanthropic developments, whose literary judgment was not necessarily above the level of the schoolgirl’s. On the other hand, a section of the *illuminati*, chiefly because she dealt with these religious and social matters—legitimate subjects, if any were, for

dramatic treatment—at once set her down for a prig and a pedant, and would have no more to do with her. All this tends to the confusion of the moderate and modest critic. Has he to do with a sort of cleansed and refined Zola, he asks himself, or only a more philosophical Edna Lyall? It must make the application of the heaven-descended maxim not easy to the distinguished author herself.

In the present case the critic might well get rid of his difficulties by indiscriminate praise of Mrs. Ward’s ‘Sir George Tressady,’ were such a course fair to any one concerned. There is so much that is good throughout, and the latter part especially is so fine and moving, that faultfinding is disarmed. Most of the qualities which distinguished ‘Marcella’ far above the run of its contemporaries are present again here. We have nothing so fully understood and so finely handled as the village life in the previous volume—nothing so poetical as the description of Hurd’s poaching, or so affecting as the night of Hurd’s execution spent by Marcella in the cottage with his wife. But the glimpses we get here of the labouring classes, their ways and thoughts, whether in East-End London or in the mining village in the Midlands (we should have supposed either North Staffordshire or Derbyshire from the people’s talk, had not Mrs. Ward, while giving the characteristic *e* for *a*—“plece” or “pleace” for *place*—omitted altogether the equally characteristic *a* for *e*—“*ä*” for *he*), are well realized, and now and then are startlingly effective. The English is always choice; and in one passage at least, the description of Sir George Tressady awaking in his library after a great quarrel with his wife, it reaches a high level:—

“The morning air blew upon him, and he drew it in with delight. How blessed was the sun, and the silence of the streets, and the dappled sky there to the east, beyond the Square! After those long hours of mental tension in the crowd and heat of the House of Commons, what joy! what physical relief! He caught eagerly at the sensation of bodily pleasure, driving away his cares, letting the morning freshness recall to him a hundred memories—the memories of a traveller who has seen much, and loved Nature more than man. Blue surfaces of rippling sea, cool steepes among the mountains, streams brawling over their stones, a thousand combinations of grass and trees and sun.....And, like heralds before the presence, these various images flitted, passed, drew to one side, while memory in trembling revealed at last the best she had—an English river flowing through June meadows under a heaven of flame, a woman with a child, the scents of grass and hawthorn, the splashing of water.”

The story of the novel is that of a young man returned, after some years of travel and study in our Indian and colonial empire, full of the revived Imperialist (if everybody had his due, they might fairly be described as the Kiplingesque) ideas which are such a marked feature in contemporary politics. Mrs. Ward is always well up to date in her appreciation of “movements.” Young Sir George Tressady enters Parliament in this spirit, and attaches himself to a fourth party, led by a certain Lord Fontenoy—whose prototype is not far to seek, though it must be said that he only slightly resembles this deceased statesman—which is bitterly opposed to the Conservative Government of the day, a rather Socialistic

body, among whom the leading figure is our former friend Aldous Raeburn, now Lord Maxwell. Of course, therefore, Marcella comes upon the scene. In fact, she occupies it, and is almost as much the heroine of this book as she was of the one which bears her name. At first Tressady is strongly opposed to Marcella's way of looking at things, and prejudiced against her personally. Almost at the beginning of the book he marries a certain Letty Sewell, representative of all that is narrow-minded and vulgar in a privileged class. Little as George and his wife have in common in their natures, their views are at the outset the same, so far as Letty can be said to have any views. Now comes the change. An accidental meeting at a country house leads to a growing friendship between Tressady and Marcella. On her side it never gets beyond the pity of seeing a naturally fine intellect and character cramped and pledged to the wrong cause. With him it grows into a passion of devotion, of which his wife has good cause to be jealous. In this way we have a double motive running through the story—Mrs. Ward almost always has two parallel threads—the motive of Tressady's conversion or half-conversion from the old Tory doctrine, "power to the capable and strong," to a fuller recognition of the hardships and the claims of manual labour; and therewith that of his personal conversion to swell the ranks of Marcella's devotees. It ends in Tressady's throwing over his party at a critical division, and retiring from politics. It also ends in his confessing, in a moment of abandonment, his romantic love to Marcella; and as at the same moment Letty has gone the length of writing to Lord Maxwell, this modern Madame Roland is suddenly brought face to face with the fact that she has unwittingly carried disaster into another man's married life. Very beautifully she humbles herself before the vulgar-minded Letty Tressady, and in a great degree repairs the mischief that has been done. But Sir George is spared the "cursed spite" of being obliged to struggle for ever with the disjointedness of his world. He takes part in a rescue down one of his mines, and is killed by the falling in of the roof.

Much of all this history is finely conceived and very moving. It makes for edification, as Mrs. Ward's novels always do. A great deal of the machinery of the tale—the side characters, the scenes and dialogues—is admirably contrived, and obviously at the expense of great pains. And it is an unpleasant task to have to point to the serious drawbacks in the book as a whole. What in reality makes Mrs. Ward such a puzzle is that her work is so strangely made up of good and bad. The greatest failure in the present case is in the character of Marcella. Marcella Boyce seemed a genuine creation; Marcella Maxwell has degenerated into a schoolgirl's heroine—a bundle of perfections, neither more nor less. She is precisely the personage who ought to have been, as she was (wanting only two steps in the peerage),

—given in marriage

To a first-class earl who kept his carriage.

Of course, one will be called a cynic for

this assertion. But if there be any flaw, except of the litter-of-roseleaves-and-din-of-nightingales order, which prevents Marcella Maxwell being put down as a perfect beauty, a perfect wife, a perfect mother, a perfect philanthropist, and a perfect great lady, we do not know where it is to be discovered.

This is more than a grave, it is in a certain sense a fatal error. In spite of Ben Jonson, it is precisely the growing like a tree (growing invisibly in the thoughts of an author, or visibly in his or her writings) that makes a character of fiction better or worse—that distinguishes, in fact, between the created and the manufactured personage of a tale, and allows you, as no other test does, to draw the line between the best-employed talent and genius. Think of Balzac's people or of Thackeray's; of the *grandeur et décadence* either of César Birotteau or of Colonel Newcome. Think of Ethel or Clive; of Dobbin or Rawdon Crawley; of Beatrix Esmond, Baroness Bernstein. This reappearance of Marcella, therefore, is terribly enlightening. We frankly confess that the old Marcella seemed to us, when first we made her acquaintance, a complete creation, a vital being. Now, looking back, and asking ourselves of what she has been stripped to turn her into the super-human, and therefore non-human Lady Maxwell, we do not find very much—plenty of *opinions*, but of character not an abundance.

It is rather, we take it, as a result than as a cause of this lack of the winged gift of the true creator that Mrs. Ward is able to introduce so much, we will not say of teaching, but of illustration into her books. If her people were more alive they would take the bit between their teeth, and refuse to do the things they were wanted to do, to illustrate some phase of national tendency, or some preconceived theory of the way character develops. One might, in addition, cite a hundred small but speaking instances to prove that our author never forgets her audience—as, for example, where in the scene of Sir George's death she takes care to mention that his message *was* delivered to Letty. That passage alone would show that she had not lost herself in her art. Indeed, this whole final scene, moving though it is, has the air of something written up, as if the author had encountered elsewhere a scene conceived on the same lines, and said to herself, "I can do that too."

MEDIEVAL DOCUMENTARY HISTORY.

Feet of Fines. Vol. II. (Pipe Roll Society.)—This, the second volume of fines published by the Pipe Roll Society, comprises nearly two hundred "chirographs," almost all of the eighth year of Richard I. For the topographer and the genealogist (if familiar with mediæval forms of names) their contents are rendered sufficiently available by the index; to the student of law and history the volume is almost useless without some introduction. Its most remarkable feature is found in the seventeen chirographs representing the final agreement between the famous Sampson, Abbot of St. Edmund's, and the several knights holding of the abbey. The struggle between them, thanks to Jocelyn, is as widely known as it is important for the light it throws on feudal institutions; but in this volume we now obtain record evidence confirming Jocelyn, and supplying the details of the question at issue. The

statement by the abbot's biographer that the fifty knights of St. Edmund's claimed only to render the "service" of forty agrees precisely with the evidence in these documents that each knight would only pay sixteen shillings, instead of twenty, per fee. Eventually, says Jocelyn, they had to give way, "et singuli singulos chirographos acceperunt." Here these documents, one of which is actually endorsed "Cyrograph' abbat' de Sancto Edmundo et militum suorum," are drawn up for each knight in exactly the same form, and range in date from December 3rd, 1196, to April 22nd, 1197, unless others should be brought to light. We further learn from them that Sampson forgave all arrears, a concession which Jocelyn passes over. Next, perhaps, in interest is the phrase which is found in an Essex fine, 1197, "Et per defencionem quindecim acrarum terre ad Murdrum et ad Daneggeld[um]." This should be compared with that "Defensio x. acrarum" which is similarly employed for assessment to Danegeld in a fine printed in the previous volume. The use of the term Danegeld at this late period is a curiosity of itself; but the real interest of the phrase is found in its relationship to the "defendit" formula of Domesday. As legal curiosities, one may note a fine relating to the Stranges of Knockyn, with warranty against all men "preter Walenses"; also a mention of title deeds from the king "sive de aliis seignoriis," and a provision that a mother is not to alienate any property to the prejudice of her son and heir "nisi quantum rationabiliter dabit pro sepultura funeris sui et his qui fideliter ei serviunt." A fine relating to two members of the little Breton colony at Sharrington (Sarentona), Norfolk, is, it may be added, the very "cicrographum" referred to in 'Bracton's Note-Book' (case 1,811) as produced in court by one of the parties thirty years later. There are in this volume many documents to delight the topographer, especially one of 1197, relating to the monks of Clerkenwell, and mentioning the "curia" of the Hospitallers, Holborn, Smithfield, "Aldredesgate," and other localities. We regret to see that the printing in places is not so good as usual.

Calendar of Patent Rolls, 1334-1338. (Stationery Office.)—It is obviously impossible to review one of these massive volumes, as the only means of knowing what they do or do not contain is to read through some thousands of abstracts of which they are composed. In the volume before us one might look for notices of preparations for the war against France and other political developments of the time, but we have not lighted upon them. A separate *index rerum* might be suggested to the authorities. Highly miscellaneous in character, the documents here calendared are valuable, in most cases, for personal or local information rather than for that of public interest. There is, however, to be found a really important ordinance of the Council, in July, 1337, for the compulsory purchase of wool at fixed prices, which seems to correct the accounts given by modern historians. And we observe a notice in the same year of the king sending an agent beyond sea to bring "workers of cloths and wools" to England, in addition to those named in the entry of a little earlier date printed in the 'Foedera'; while others are dispatched to Spain to purchase war horses. As specimens of crime we have a bad case of piracy off Dungeness by Lydd men in 1335, a wealthy Spanish trader being the victim, and a burglary in which the house-breakers "cut off the hands and tore out the eyes" of the man they robbed. An alchemist is mentioned as producing silver in London by the means of "quoddam elixerium." The curious permission to the monks of St. Swithun's, Winchester, to build a covered way over the city wall to their gardens and walks beyond it may be mentioned. It would, perhaps, be too exacting to suggest that "Margaret"

and "John," who occur in an interesting document on p. 496, might have been identified, the former being a great heiress, and the latter afterwards Lord Sutton of Dudley. But we venture to urge, in view of the fact that future volumes are likely to deal with an increasing number of early documents, entered by *insperimus* on the Patent Rolls, that some plan should be devised for enabling the student to discover them. The present volume contains a few such documents from the time of Henry I. downwards, which are sufficient to show that an editor capable of dealing with fourteenth century documents so ably as in these pages may not unnaturally be less familiar with those of the twelfth century. Reginald, Earl of Cornwall, for instance, is here disguised as "Recere," and Maltravers as "Molotranso"; and who would recognize in the "Peur Dour" of text and index the mangled remains of a Peverel of Dover? Surely some scholar who has a knowledge of the period could be employed to revise these portions of the work and identify corrupt names. We say this in no faultfinding spirit, but from the desire to see a work of reference for all time made as perfect as it can be. We may mention among early charters here one of Stephen before his accession, dealing with Furness, and one of John, as Count of Mortain, of July 21st, 1192, which strikes us as of special interest; it grants lands in Ireland to Henry Tyrel, his serjeant, founder of an Anglo-Hibernian house, and is witnessed by several Irish magnates. We should wish to know where is the "St. Edward's" where it was granted, but the index does not help us. Was it not Shaftesbury? We hasten, however, to add that, as usual, great pains have been lavished on this portion of the work, and that the heavy labour of identification deserves the student's warm gratitude.

Calendar of Patent Rolls, 1377-1381. (Stationery Office.)—This, the first volume of the Calendar which deals with the Patent Rolls of Richard II., breaks fresh ground, no volume having yet brought us further than 1338. It is clear that as the Calendar advances, it will gain in the interest and variety of its contents. How miscellaneous are the entries on these rolls will be understood when we say that they include a spurious charter of the wildest character, supposed to be assigned to Alfred, charters of Henry II. and his successors to the king's otter-hunters, and the very long and important charter of the latter sovereign to the burgesses of Pembroke. As this is here printed *in extenso*, we presume that its contents have been hitherto unknown, and are glad, therefore, to call attention to it. The mere fact that the king addresses it to all his lieges "of England, Wales, Ireland, Normandy, Brittany, Anjou, Poitou (and Gascony)," would make it remarkable, if not unique; but in other ways also it deserves study and invites criticism. Unfortunately, it lacks witnesses and the test of date and genuineness that their names would give. Turning to lighter matters, we read of Queen Philippa's tailor, and of "the new inn lately built by Alice Perrers ('de Perieres') near the Thames and all the new houses also built by her adjoining the great gate of the said inn," &c., the whole being granted to John of Gaunt in January, 1378. As for Richard II. himself, we meet with his nurses (one of them a woman of Aquitaine), his confessor, his minstrel, his brotherer, his tailor, his jewels, and, of course, his loans. The lists of his wondrous fineries pledged to citizens of London for his debts are here very properly given in full in the original French. It would, however, in the space at our disposal, be impossible to do this Calendar justice, so we will only commend it to students of English history. That the compilers should at times be baffled in dealing with such a diversity of subjects is natural enough. In a charter of Richard's father to the burgesses of Hope (1351) they find the words "ringildus"

and "ringildia," which they can only render by "the ringild," though the Welsh "rhingyll" was the officer of the "maer" and "canghellor." Earl Baldwin of Devon (*temp.* Henry II.) is mistaken for a son of Richard, Earl of Cornwall and King of the Romans. The double-column index of 230 pages is, as usual, a marvel of industry; but Acton is in Suffolk, not in Essex, and why Hammes Castle should be tentatively assigned to the latter county we cannot tell. Surely this bulwark of our rule at Calais should be as familiar as the Castle of Guisnes, which is also mentioned in this volume. Probably, however, the errors are few.

TRANSLATIONS.

Smoke. By Ivan Turgenev. Translated from the Russian by Constance Garnett. (Heinemann.)—Mrs. Garnett has added another to her series of translations of Tourguénief's novels, and on this occasion it is a version of one of the most striking. 'Smoke' ('Dim') made its appearance in 1867, and has always been greatly admired by the author's countrymen, in spite of the severe opinions expressed in it upon the Russian character and Russian progress. In the mouth of Potugin he has placed some of his most caustic diatribes, satirizing the Russians for their want of purpose and idle boasting. Perhaps he would have modified some of his views as to their want of originality if he were living in our own days, which have seen such men as Verestchagin, Mendeléev, and Metchnikov, to say nothing of others. Some of his most incisive bits of writing are also to be found in this book, as when he tells how the "decrepit groom" of poor Prince Osinin announced with "a sort of desperate courage" that the miserable old trap which went by the name of a carriage was ready. But the novel abounds in such felicities. The two chief female characters are drawn in the novelist's firmest lines: the faithful Tatiana, who becomes, as she ought to do, the wife of Litvinov, a kind of reproduction of Lavretski; and the brilliant Irina, who exercises such a fascination over him, but is left unhappy at the end, married to a husband for whom she feels no affection. Perhaps the most pathetic pages are occupied with the scenes of the youthful loves of Irina and Litvinov, especially the account of the evening when he joins in persuading her to go to her first ball—a ball which was to change her destiny. Another exquisite passage is that describing Litvinov's dream when he is reminded of his past life, which is all mirrored before him, after having found in his rooms the bouquet of heliotrope which had been left for him by his onceloved Irina. However, this beautiful novel is so well known that we need hardly attempt a fresh criticism. It will be enough to say that Mrs. Garnett has accomplished her task excellently. She is faithful to the author's text and yet always spirited and entertaining.

One of Life's Slaves. By Jonas Lie. Translated from the Norwegian by Jessie Muir. (Hodder & Stoughton.)—Miss Muir has done well to act so promptly upon our suggestion, made a short time ago, that she should undertake a translation of Jonas Lie's 'Livsslaven.' An English translation of that remarkable novel was much wanted, and we knew of no better translator for it than the lady who had already so carefully and conscientiously Englished the same author's 'Den Fremsynte.' Yet the book as it now lies before us is disappointing, and certainly much inferior to its predecessor. It is evident, indeed, on the very face of it that the translator has been at great pains to be scrupulously faithful to her original; but, unfortunately, in her anxiety to be correct, she too often sacrifices sense and even grammar to literal accuracy. It is this disregard of idioms that has led her into the blunders that occasionally mar these pages, e.g., *Ordensgeneral* (the general of a religious order) is rendered

"General with order"; *existentier* (beings), "existences"; *derunder* (among them), "in them," &c. "Det er nu vel ikke værre end at de er strøgne afsted" (So they've bolted—it is nothing worse than that, eh?) becomes "Well, I suppose they've only gone." "Mother's nose would be very fine" is sheer nonsense; the proper rendering of the slang expression "Mors Næse skulde nok være brav fin" is, of course, "Mother would give me a fine snubbing." "It isn't Christmas more than once a year" is bad English; why not give "det er ikke Jul mere end en Gang om Aaret" its obvious equivalent, "Christmas comes but once a year"? Finally, the title of the English translation is not a happy one. 'A Slave for Life' would be a far better version of 'Livsslaven.' Still these are but trivial faults, and, as they proceed rather from excess of care than from want of it, may well be pardoned. Indeed, it is only because the general merits of this version are so remarkable that we have thought it our duty to accentuate its shortcomings—for the translator's own benefit.

Young Ogeg's Ditties. By Ola Hansson. Translated from the Swedish by George Egerton. (Lane.)—In this odd little bundle of incoherent rhapsodies we have the latest vagaries of young Scandinavia in the literary line. Herr Hansson, as his translator and eulogist correctly informs us, is "the youngest and most striking personality" of that audacious little band of chartered libertines which has done so much to make Northern *belles-lettres* notorious rather than famous; and without going the absurdly extravagant lengths into which "George Egerton's" naive enthusiasm misleads her, we will readily admit that her idol has some very ardent worshippers, both in and out of Sweden, who are disposed to place the object of their worship on a much higher pedestal than sober criticism can possibly allow. Herr Hansson, indeed, is not without talent and even originality. But the defects of his qualities are so pronounced as almost utterly to destroy those qualities themselves. A total want of equilibrium, an hysterically sensitive and corruptly morbid imagination, and a vanity so excessive as to be scarcely sane—these are the defects which so far have prevented Herr Hansson from being a great writer, though they may have helped to make him appear an extraordinary one. "George Egerton" is incorrect in saying that Hansson's first book was 'Sensitiva Amorosa.' He began his literary career at least four years before that with a volume of 'Dikter,' which was followed at a short interval by two other volumes, 'Literära Silhouetter' and 'Notturno,' both published in 1885. However, it was 'Sensitiva Amorosa,' which appeared two years later, that first brought him into prominence. That unspeakably nauseous and offensive little book, in which the author dabbles in the mysteries of sexual pathology with revolting grossness, was too much even for the by no means squeamish Swedish public, so that it is no wonder that, as "George Egerton" euphemistically puts it, "the niceties of his psychology and the peculiar depths of his analysis.....called down a storm of opprobrium," which ultimately led him to settle in Germany. The present volume is apparently (for much of it is quite unintelligible to the uninitiated) a bitter diatribe against all the author's gainsayers, who, so far as can be gathered from its obscurely aphoristic pages, comprise all Christians, Socialists, critics, and the majority of womenkind, or, roughly speaking, about three quarters of the human race. All these he reviles with a vituperative volubility which must frequently have embarrassed his translator. And it is rubbish such as this that "George Egerton" calls "beautiful prose poems, which are an exposition of Friedrich Nietzsche's [sic] triumphant doctrine of the Ego"! The translator tells us that her work has been a labour of love, and she has performed it credit-

ably on the whole, for Hansson is not an easy writer, by any means. Here and there, however, the author's extravagances seem to have had a deteriorating effect on the English of his admirer. *Quell* in the sense of a spring, *birthed* (born?), *Schlaraffenland*, *olding* (?elder), and *sorghum* (except in its meaning of Indian millet) are not English words. Such expressions as "the world of the every day" and "any much effect" are quite indefensible; and what is the meaning of the phrase "bloodhounds' heads with red maws [sic] and lolling tongues"? Does "George Egerton" fancy that bloodhounds carry their stomachs in their heads? or may we charitably hope that "maws" is only a misprint for *jaws*?

Black Diamonds. By Maurus Jókai. Translated by F. Gerard. (Jarrold & Sons.)—Few living novelists rival Jókai in popularity. In some countries his reputation is almost as widespread as in his native Hungary, whilst his works are now known in every quarter of the globe, although, for various reasons, they have suffered terribly in the hands of the translator. Unfortunately, but few of those who profess to translate Jókai's romances know anything of the language they are written in; they find it more convenient to do their work through the medium of a third language, generally the German. 'Black Diamonds,' with the native title of which the present "translator" is probably unacquainted, is one of Jókai's most popular romances, and in many respects deserves its popularity; nevertheless it is very unequal, long drawn out, and almost destitute of local colouring. The characters might as well have been English, French, or of any other nationality, and even the magnificent description of the coal mine on fire, which is justly regarded as one of its author's finest word-paintings, would be equally true to nature if located in a mining district of the United States or elsewhere. The opening of the story in the original Hungarian is very beautiful. The character of the hero, Ivan Berend, at that epoch of his career is just such a type as Hawthorne would have drawn, whilst the wild simplicity of Evila, who is in some respects the prototype of Trilby, is both captivating and natural. Unfortunately, the reader is speedily carried away from the savage mining world of Bondavar, where all is real, however rough, to the artificial life of the Hungarian capital. In Buda-Pesth Jókai's puppets are no longer living, palpitating beings, they are merely lay figures worked by the deft fingers of a skilful conjurer. Our interest in Ivan is gone; he becomes a mere theatrical hero—a combination of Bayard and Admirable Crichton, with a dash of Cagliostro; he possesses all human accomplishments and all mortal virtues. Ouidà herself could not depict a more "faultless monster": a man who outstrips all his fellow men as an incomparable fencer, graceful dancer, superb horseman, dexterous card player, who can, unaffected, out-drink toppers, and who is acquainted with all the arts and sciences of the encyclopædia. It is impossible to award much praise to Mr. Gerard, the translator, for his work. 'Black Diamonds' is so interesting a novel in itself that it can still remain attractive even after the sorriest manipulation it may suffer at the translator's hands; but its author's reputation is endangered. The present volume is but a fragment of the original work. We do not find fault with Mr. Gerard for having omitted the two introductory chapters, for though they are written in Jókai's best style and contain some of the most magnificent prose he ever indited, they are needless for the story which follows, and are scarcely likely to be appreciated by English novel-readers; but why has so much of the romance itself—at times whole chapters—been left out? At other times, too, things never written by Jókai have been inserted, and what he did write

has been utterly perverted. It may not be the translator's fault that his chemical knowledge is as defective as his linguistic, but he should have obtained some editorial or at least proof-reader's supervision before putting this book before the public. At times he does so well that we can only attribute his literary shortcomings to sheer carelessness.

Arne. By Björnsterne Björnson. Translated from the Norwegian by Walter Low. (Heinemann.)—We are glad to be able to express our unqualified admiration of this really excellent translation of Björnson's noble story. Mr. Low evidently had a most intimate knowledge of what the title-page of this volume perversely calls "Norwegian," and it will be hard indeed to supply his place as an interpreter of the great Scandinavian romancer. The volume is prefaced by a graceful and appreciative memoir by Mr. Gosse of the promising young scholar so prematurely cut off.

GREEK LITERATURE.

Les Épigrammes de Simonide. by Prof. A. Hauvette (Paris, Alcan), is the first instalment of a series to be entitled "Bibliothèque de la Faculté des Lettres de Paris," and is published under the auspices of the Minister of Public Instruction. It is consequently an official indication of the quality of the teaching of Greek in Paris, and as such is highly interesting, apart from the guarantee of the author's well-known name; for M. Hauvette is an excellent scholar, and has got his pupils to work with him. His obligations to several of them are gracefully acknowledged in his preface. It is, in the first instance, a matter of great convenience to have all the epigrams attributed to the poet of Ceos collected in this convenient form. To search for them in Bergk's 'Lyrici' or in the 'Anthology' is wearisome. The introduction and commentary cite most of the special studies devoted in recent times to the difficult problem of their authenticity. For though it may be considered certain that some are genuine and some are spurious, the majority still remains in the purgatory of criticism. In the absence of objective tests, we confess that we have more confidence in the literary judgment of a Frenchman than in the speculations of a German. We therefore gladly consider the arguments from simplicity, dignity, &c., which M. Hauvette adduces for or against particular epigrams, though even with his guidance we feel far from secure. For who shall tell us with conviction that this Simonides was always terse and simple and never strayed into sentiment? Is that the impression produced by his famous 'Lament of Danaë'? The form of one or at most two elegiac couplets, each complete in itself and compressing all the necessary names and facts into this brief space with clearness, is undoubtedly the form of epigram in which Simonides made a great reputation. But even the Greeks, so chaste in their art, must have found such a laconic record somewhat cold. Who will prove to us that all the more sentimental records of the kind are certainly late? M. Hauvette has, indeed, other ingenious tests. He shows from an examination of Hoffman's 'Sylloge' of old metrical inscriptions that to address the dead with *χαίρε* did not come into use till the fourth century B.C. at earliest. He tells us further on that no genuine epitaph of Simonides can refer to a family leave-taking scene, such as is so frequent in the Attic tombs of the fourth century B.C. He seems not to have remarked that these two tests hang closely together, and that those who first imagined the latter must have naturally used the former in their epitaphs. As regards the metres employed, he shows very justly that deviations from the traditional elegiac form were sometimes absolutely demanded by the proper names which the poet was bound to mention. A false quantity (*χίος*

is only long as an adjective in good Greek) disposes of one epigram. In our opinion a blunder in geography should have got rid of another (No. 5). The hound Lycas, probably belonging to the Aleuades of Thessaly, has her merits known "by great Pelion, signal Ossa, and the solitary peaks of Cithæron." How could Thessalian hunters frequent Cithæron? The writer evidently did not know the localities he named, and put three celebrated mountains together to suit his metre. These particular criticisms are, however, of little moment as compared with the larger question of the dialect of the epigrams; and on this M. Hauvette's book appears to us very unsatisfactory. He follows sundry eminent German critics in believing that Simonides, using in general Ionic Greek, interlarded it with Doric forms when he composed for Doric people, especially when the Doric forms accorded with his metrical necessities. This is, in fact, the same theory (now, we think, well-nigh exploded) as that the Homeric dialect was a selection from various distinct dialects made at the good pleasure of the poet. Can any conception be more inartistic and unhistorical? So M. Hauvette would have us believe that in the famous epitaph on the heroes of Thermopylæ, Simonides, after using Ionic forms, immediately added Doric forms in the mere words for numerals, viz.:—

Μυριάδην ποτὲ τῆδε τριηκοσίαις ἐμάχοντο
ἐκ Πελοποννήσου χιλιάδες τέτορες.

Surely the reasonable theory is that this epitaph was originally in pure Doric, but was "improved" into the fashionable Ionic, so far as the metre would permit. This is the famous theory of Fick, who has quoted this very instance as one of the most striking. But M. Hauvette—though very learned in the literature of his subject, though he quotes the very newest researches of M. Homolle at Delphi, and the newest readings of the "serpent stand" in the hippodrome of Constantinople—seems never to have heard of Fick's theory. Until, however, some other rational account is given of this strange mixture of dialects, the language of Simonides, as we have it, is a mystery demanding some explanation. We trust this difficulty will presently occupy the attention of M. Hauvette and his intelligent pupils.

Porphyry the Philosopher to his Wife Marcella. Translated, with Introduction, by Alice Zimmern; Preface by Richard Garnett, C.B. (Redway.)—The letter of Porphyry to Marcella is one of the noblest and most beautiful productions of antiquity, and Miss Zimmern has done a real service in rendering it accessible to English readers. Her translation is excellent: it reads like an original work and it is accurate. She has evidently had in view the ordinary student. She might have made it somewhat more precise if she had consulted the interests of the philosopher. Thus *νοῦς, διάνοια, λογισμός*, have each a special meaning in the psychology of Plotinus, but Miss Zimmern has translated them all, along with *γνώμη*, by the one word "mind." Again, *νόμος* occupies a prominent position in the letter, and Miss Zimmern correctly translates it "law"; but she also renders *βούλημα* by the same word. Miss Zimmern might have increased the value of her translation by adding a few notes where they are much wanted. Instead of this she has written a general introduction which treats of the main features of Neo-Platonism. She herself acknowledges that it is a "very brief outline." It does not show a thorough study of Plotinus or Porphyry at first hand. Some of her statements as to historical facts are also somewhat inaccurate, and she might have done much better if she had consulted the scholarly works on the life and writings of the philosophers whom she discusses. Thus if she had had recourse to the 'De Philosophia ex Oraculis Haurienda,' where the

authorities are discussed, she would have seen that it is more likely that Porphyry was born in 232 A.D. than in 233 A.D., as she positively lays it down. Then she would have known that the following statement is almost certainly incorrect. She says, "He studied under Origen, perhaps at Cæsarea, and he seems at one time to have visited Alexandria." The words of Porphyry himself, quoted by Eusebius, make it evident that Porphyry when very young merely saw Origen, and that the place of meeting could not have been Alexandria, but probably was Tyre, as most scholars think. There is no reason to suppose that he ever studied under Origen. Besides the introduction there is a preface written by Dr. Garnett. It is conceived in a broad, liberal spirit and will be read with pleasure.

The Clarendon Press has published the whole of Homer in one convenient volume, *Homeri Opera et Reliquiæ*. To have the *Iliad* and the *Odyssey*, the *Hymns*, and the 'Frogs and Mice' all included in a handy volume, printed in a large, beautifully clear type, will be a boon to the scholar and to every one so fortunate as to keep up his classics. This great feat has been accomplished by the employment of India paper, very thin and strong. The text of the *Iliad* is that of Mr. D. B. Monro; that of the *Odyssey* is Mr. Merry's; while the *Hymns* are printed from the edition of the late Prof. Goodwin, corrected by Mr. T. W. Allen. Altogether this is a charming volume.

Homer.—Iliad: zehnter bis letzter Gesang. Von Herman Grimm. (Berlin, Hertz.)—Some five years ago we noticed Grimm's 'Iliad: erster bis neunter Gesang,' to which the present volume is a sequel. The method and style of the author remain the same, and we need add but little to what we then said. Dr. Grimm is essentially "belletristic," and maintains a gay indifference to the work of philologists. Whatever Homer did is perfect; therefore when we find anything in the *Iliad* which is not perfect, it is clear that some one—we do not trouble to inquire who—has substituted some patching of his own for the originally perfect work; and Dr. Grimm tells us from his inner consciousness how such and such an episode began, proceeded, and ended when it left the hands of its impeccable creator. A certain amount of fanciful speculation such as this is amusing, though, perhaps, not particularly instructive. Freshness of view always does something to fascinate a reader who has worked in recognized grooves; and there can be no doubt of the freshness of view of a man who seriously takes Dickens and 'Little Dorrit' as a measure for the appreciation of Homer and his Achilles. What would Mr. Howells say to the statement that "Einer der erfolgreichsten, zugleich nationalistischen und internationalistischen, erfahrungsreichsten Autoren ist Dickens"?

Dictionnaire Grec-Français des Noms Liturgiques en usage dans l'Eglise Grecque. Par Léon Clugnet. (Paris, Picard & Fils.)—The author of this dictionary is a Roman Catholic who thinks that there are signs that the Greek Church is beginning to see the error of its way, and may "sooner or later accept the guidance, so sweet and salutary, of the Vicar of Jesus Christ." He considers that it would promote this end if the members of the Roman Catholic Church were to study the liturgical books of the Greeks, and he has prepared the dictionary for their use. It explains the Greek technical words that occur in these books, and sets down the technical words in the Roman liturgies that correspond to them. If Greek and Roman usages do not entirely agree, it points out the shades of difference. It gives no historical account of the words, and does not refer to any authority. It will be found useful for those who study Greek liturgies. It is accurately printed, and the information can be relied on, so far as it goes.

THE LIBRARIES OF FICTION.

Mrs. ARTHUR HENNIKER is a welcome and noteworthy recruit to the ranks of contemporary fiction. Her tales *In Scarlet and Grey*, issued in the "Key-notes Series" by Mr. Lane, are crisply and forcibly presented, and though they are not altogether free from the morbidity which is seldom absent from the "Key-notes Series," this characteristic is not unpleasantly emphasized, except in 'A Page from a Vicar's History' and 'The Spectre of the Real,' which last, though written in conjunction with Mr. Thomas Hardy, might well have been omitted. The book opens well with 'The Heart of the Colour-Sergeant,' an admirable little study of romantic Irish girlhood, which is obviously drawn from life. 'A Successful Intrusion' is pure comedy, brimful of happy touches, showing genuine insight. We have never "made one" of those personally conducted parties which (to judge from the persistent advertisements of their charms) form a conspicuous feature of British holiday-making at the present time, but we can well believe that this description of their doings is by no means exaggerated. Mrs. Henniker should not allow her humour and pathos to be overlaid by the advancing pessimism of a collaborator, however illustrious. If we mistake not, she is quite strong enough to stand alone; and we look forward with pleasant anticipation to reading many more sprightly and touching stories from her unaided pen.

The Story of a Fool and his Folly, by Nora Vynne, issued by Messrs. Hutchinson & Co. in the "Leisure Library," is, in a sense, an old story based on the elementary and eternal in the natures and relations of men and women. In another sense, that is in the treatment of the problem and the characters, it is freshness itself. There is nothing pleasant in this freshness, be it understood; yet here and there are pleasant touches, and at least three pleasant people serve as an agreeable foil to a pair of plotting, self-interested lovers. The principals in the story form a *partie carrée*—two men and two women. There are the unsophisticated young girl engaged to a capital young fellow; the woman who, for her own utterly selfish ends, supplants her in his affections; and the man who joins the woman in betraying a confiding and generous youth for their ignoble purposes. Anthony Pole, the property of the wholesome and attractive girl (a fool only in the matter of unwittingly playing into the hands of Mrs. Craigh and Mr. Abbott), has a charming nature. The other two are as base creatures as ever entered the imagination of a Shakespeare or even a common novelist. George Abbott, a "Bank of Europe" official, is in a quiet way supremely offensive, a novel study in villains and very carefully depicted. A horrid sense of reality, a feeling that in a slightly modified form he may be actually "with us," is not to be got rid of. Low cunning, mischievous meanness, creeping sensuality, and an over-weening love of conventional outward propriety are but too convincingly and almost sickeningly fused together in his composition. Anthony Pole's first instinctive revolt from Mrs. Craigh, the fellow conspirator, which is followed by a sense of overmastering, almost mesmeric glamour, is excellently suggested. If we may take on ourselves to assume anything, it is that at their first meeting Anthony, undermined by mental strain and overwork, was only too fit a subject for the woman's thrall. It makes all that follows more understandable and probable. The least imaginative reader should be able to focus Mrs. Craigh mentally, morally, and physically, though few words are expended on her description. If the author is inclined to exaggerate her types, she does it in such a skilful, quiet fashion that it is almost unperceived at the time of reading. It is a relief to look back afterwards and note the exaggerations. An

incarnate obsession, a monstrous creature exercising a most baleful spell, is this Mrs. Craigh, yet a woman and human, even as the reptilian Abbott, in spite of discrepancies, is also human. Some good scenes and dialogue occur. Especially towards the close of the painful drama the author's gift of quiet strength is needed and does not desert her.

Mrs. Egerton Castle has caught very creditably the trick of the school of quasi-historical fiction which is popular nowadays. Chapter headings beginning with "How," the vowel of it omitted when it follows, persons of quality referred to as "my lady" or "my lord," are the most obvious "notes" of what we mean. A sentence from her story *My Little Lady Anne* (Lane) will make it yet clearer:—

"Thus it is that I rely for what I am about to relate to you on the word of Will the huntsman, who did recount it all to me many days later, and the very hearing of which was like to sicken me."

Barring the grammar, this seems to be the kind of thing which Mr. Weyman and others have made fashionable of late years. 'Esmond' is probably more immediately responsible for it; but 'Esmond' was reckoned even by its author as a *tour de force*, and it is not given to every one to draw the bow of Thackeray. So far as Mrs. Castle's story goes, it might just as well have been written in modern English. It is very slight and rather unpleasant. The widow of an "Earl Rothesay" marries her half-witted daughter to her husband's distant cousin and successor in the title, a profligate youth. What little reason she has gives way; after a short separation they are brought together again by the wicked mother's machinations; the poor bride is introduced to a drunken orgy of her husband's friends, resulting in a scuffle in which he gets killed; she goes finally demented, and presently dies. This cheerful tale is supposed to be narrated, in the idiom described above, by the unfortunate young lady's nurse. The book appears to be one of a set called "Pierrot's Library," and is chiefly remarkable for curious and somewhat disgusting "end-papers."

OUR LIBRARY TABLE.

We have already had the pleasure of favourably noticing the previous volumes of Mr. Frank Cowper's *Sailing Tours* (Upcott Gill), and now find Part V., *The West Coast of Scotland, the Orkneys, and the West Coast of the North Sea*, fully up to the high standard which the author has set himself in the former parts, the great merit of which has, we believe, been very generally recognized by true yachtsmen. The present volume professes to contain "descriptions of every creek, harbour, and roadstead suitable for yachting purposes, from the Mull of Galloway to Duncansby Head, with a brief account of the coast from the Orkneys to the Thames," to which it appears to add a description of many creeks, sounds, &c., which are not suitable for yachting purposes, though to the stout-hearted and strong-handed man in quest of excitement the hints as to the navigation of exceptionally perilous localities are not out of place. Through many of the narrow passages between the islands scattered along the west coast of Scotland the tide runs like a mill-race; and when wind and tide have opposite ideas of direction, the result is uproar, confusion, and very probable danger. When these passages are interrupted by jagged rocks, sometimes rising above the surface, sometimes keeping a few feet below it, the danger from actual contact or from the maelstrom-like whirls is not only probable, but certain. To those who feel the exhilarating effect of dangers overcome, whose nerves are braced by the struggle against the forces of nature, Mr. Cowper's way of spending a holiday will prove better than all the drugs of the pharmacopœia; and to such we can recommend his book as a guide, a counsellor, and a friend.

THE third volume of "The Nineteenth Century Classics" (Ward, Lock & Bowden) presents us in compact form with Carlyle's famous lectures on *Heroes and Hero Worship*, delivered, as the last of a series which commenced in 1837, in the month of May, 1840. Mr. Gosse in his introduction reminds us that the prophet, having resisted the temptation to begin "Fool creatures, come hither for diversion," proved an impressive and effective lecturer. Another point is made in the observation that in the picture of Rousseau in the fifth lecture we see Carlyle intermittently conscious of his own lamentable shortcomings, and the contrast between his doctrines and his most unheroic personality. The portrait by Sir John Millais, which forms the frontispiece, was painted when Carlyle was eighty-one, and is noteworthy for Froude's testimony that the painter had caught a softer look, as of thirty years before, under the hard and scornful lineaments of intellectual pride.

A REPRINT of 'The Story of Chinese Gordon,' by Mr. Egmont Hake, which has been out of print for some time, after a remarkable sale within the first eighteen months of its appearance, is issued by Mr. John Macqueen, under the title of *Gordon in China and the Soudan*. The romantic and most instructive tale of a hero of whom "the world was not worthy" should remind such of his countrymen as are able to look as far as Africa and the distant East of things that may be more worth attention than some which create more noise at the present moment.

We have received from Edinburgh the clearance catalogue of Messrs. Douglas & Foulis's library, also those of Mr. James Thin (good) and Richard Cameron (scarce works); from Liverpool, Messrs. Young & Co., Mr. Howell (second-hand), and Messrs. Jaggard & Co. send large selections; Messrs. Hodge, Figgis & Co. forward a good catalogue from Dublin, including some new books relating to Ireland; Messrs. Browne & Browne, of Newcastle-on-Tyne, are strong, especially in geological and scientific works; Mr. Downing (of the Chaucer's Head) sends two tempting catalogues from Birmingham, from which place Mr. James Wilson and Mr. Alfred Thistlewood also forward lists; Messrs. Pitcher & Co. of Manchester, Mr. Frank Murray of Nottingham and Leicester (two), Mr. Wild of Burnley, and William George's Sons of Bristol (theology), have also sent interesting catalogues.

We have on our table *How to visit Northern Europe*, edited by H. S. Lunn (Marshall),—*Buddhism, its History and Literature*, by T. W. Rhys Davids, LL.D. (Putnam),—*First German Exercises*, by H. W. Eve and F. de Baudiss (Nutt),—*Notes on the Revised Latin Primer*, by A. A. Ogle (Relfe Brothers),—*Goodwin's Complete Arithmetical Tables*, revised by J. L. Lees (Relfe Brothers),—*Arnold's British Classics for Schools: The Lay of the Last Minstrel*, edited by G. Townsend Warner (Arnold),—*Shakespeare's Comedy of A Midsummer Night's Dream*, edited, with Introduction and Notes, by K. L. Bates (Boston, U.S., Leach & Co.),—*The Greek Theory of the State and the Nonconformist Conscience*, by C. J. Shebbeare (Methuen),—*Science Talks to Young Thinkers: Nature's Story*, by H. Farquhar (Oliphant, Anderson & Ferrier),—*The Tyrannies of Opinion and the Fixities of Belief*, by Zero (Digby & Long),—*A Cosmographical Review of the Universal Law of the Affinities of Atoms*, by J. H. Loader (Chapman & Hall),—*Annals of Cricket*, by W. W. Read (Low),—*England v. Australia*, by J. N. Pentelov (Simpkin),—*How to treat Accidents and Illnesses*, by H. Morten (Low),—*The Put and Call*, by L. R. Higgins (Wilson),—*Stock Exchange Investments*, by W. H. S. Aubrey (Simpkin),—*Hugo's Les Misérables*, abridged, with Introduction and Notes, by F. C. de Sumichrast (Ginn),—*The Higher Teaching of*

Shakespeare, by L. H. Victory (Stock),—*The Saga-Book of the Viking Club*, Vol. I. Part II. (Nutt),—*Nature's Wonders*, by E. Carrington (Bell),—*Featherland*, by M. Fenn (Bell),—*Adventures of a Gunroom Monkey*, by A. L. Knight (Wells Gardner),—*Margaret Grey*, by H. B. Baker (Fisher Unwin),—*Riddles Read*, by Dick Donovan (Chatto & Windus),—*Crucifix*, by A. Fabrége, translated by D. H. Fisher (Tower Publishing Company),—*A Young Wife's Ordeal*, by J. van Woude (Wells Gardner),—*Told in the Pavilion*, by A. Cochrane (Simpkin),—*Aylmer Court*, by H. I. Arden (Wells Gardner),—*Tuppy, the Story of a Donkey*, by the Author of 'Tiny Stories' (Bell),—*Lady Hetty*, by Wanderer ('Vanity Fair' Office),—*Ebers's In the Blue Pike*, translated by M. J. Safford (Low),—*Under the Black Eagle*, by A. Hilliard (Blackie),—*Friendship of Animals*, by E. Carrington (Bell),—*Kloof Yarns*, by E. Glanville (Chatto & Windus),—*Heart Echoes*, by A. Furze (Digby & Long),—*The Story of the Gospels*, by the Author of 'Charles Lowder' (Mowbray),—*The New Testament (Authorized Version) written in Ortho Shorthand*, by W. Stevens (Cambridge, University Press),—*The Bible and the Blackboard*, by F. F. Belsey (S.S.U.),—*Leaders of Thought in the English Church*, by W. M. Sinclair, D.D. (Hodder & Stoughton),—*The Modern Reader's Bible: The Book of Job*, edited by R. G. Moulton (Macmillan),—*The Life that is Easy*, by C. S. Horne (Allenson),—*The Bible for Home Reading*, edited by C. G. Montefiore, Part I. (Macmillan),—*A History of the Church of Wales*, by the Rev. H. W. Clarke (Sonnenschein),—*The Truth and the Witness*, by M. B. Williamson (Macmillan),—*Die Vorläufer des neueren Sozialismus*, by Karl Kautsky, Vol. I. Part I. (Stuttgart, Dietz),—*Dossier Rhodocanakis*, by E. Legrand (Paris, Picard),—*Le Socialisme au XVIII^e Siècle*, by A. Lichtenberger (Paris, Alcan),—*Histoire du Pèché Originel et des Origines de l'Eglise*, by H. Rodrigues (Paris, Lévy),—and *Studi di Antichità e Mitologia*, by C. Pascal (Milan, Hoepli). Among New Editions we have *Fabiola, or the Church of the Catacombs*, by Cardinal Wiseman (Burns & Oates),—*The Mysterious Island*, Part III, by Jules Verne (Low),—*Godfrey Morgan*, by Jules Verne (Low),—*A Man's Foes*, by E. H. Strain (Ward & Lock),—*Black's Guide to Sussex and Black's Guide to Edinburgh*, both edited by A. R. Hope Moncrieff (A. & C. Black).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Articles of Christian Instruction in Favorlang-Formosan, Dutch, and English, from Vertrecht's MS. of 1650, edited by Rev. W. Campbell, 4to. 10 cl.
Heretics of the Christian Church, by Author of 'Jesus of History and Tradition Identified,' 8vo. 3/6 net, cl.
Lay Preacher's Guide, with Preface by Sir G. Williams, 8vo. 3/6 net, cl.
Mockridge's (Rev. C. H.) The Bishops of the Church of England in Canada and Newfoundland, 8vo. 12/6 net, cl.

Fine Art and Archaeology.

Tyack's (Rev. G. S.) The Cross in Ritual, Architecture, and Art, cr. 8vo. 3/6 cl.

Poetry.

Lays of the Bards: 1, The Holy Isle, cr. 8vo. 2/6 cl.
Virgil, The *Æneid*, of Books 1-6, translated by Sir T. Martin, 8vo. 7/6 cl.
Wordsworth's Poetical Works, edited by W. Knight, Vol. 7, cr. 8vo. 5/ cl.

Music.

My Japanese, a Topical Song of Japan, Words and Music by S. L. G., royal 16mo. 3/8 swd.

Philosophy.

Robertson's (G. C.) Elements of Psychology; Elements of General Philosophy, cr. 8vo. 3/6 each, cl.

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Allcroft's (A. H.) The Making of Athens, a History of Greece, 490-431 B.C., cr. 8vo. 4/6 cl.

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Herbert's (W. V.) Chronicles of a Virgin Fortress, some Unrecorded Chapters of Turkish and Bulgarian History, 16/ cl.

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Philology.

Emerson's (O. F.) A Brief History of the English Language, cr. 8vo. 4/6 net, cl.

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General Literature.

Allen's (G.) A Splendid Sin, cr. 8vo. 6/ cl.

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Nodier (C.): La Neuvalne de la Chandeleur, 2fr. 50.

Trlac (J. de): Guerre et Christianisme, 3fr.

A BIBLIOGRAPHY OF THE WRITINGS OF ROBERT BROWNING.

PART II.—CONTRIBUTIONS TO PERIODICAL LITERATURE, &c.

(1.)

The Monthly Repository, vol. viii, New Series, 1834, p. 712.

'Sonnet.' ("Eyes, calm beside thee, Lady, couldst thou know!")

Reprinted in *Browning Society's Papers*, Part XII, p. 36.

(2.)
The *Monthly Repository*, vol. ix., New Series, 1835, pp. 707-708.
'The King.' ("A King lived long ago.")
Reprinted (with considerable variations) in 'Bells and Pomegranates,' No. I., 1841, p. 12, where it forms one of Pippa's songs in 'Pippa Passes.'

(3.)
The *Monthly Repository*, vol. x., New Series, 1836, pp. 43-44.
'Porphyria.' ("The rain set early in to-night.")
Reprinted (under the title of "Madhouse Cells—II.") in 'Bells and Pomegranates,' No. III., 1842, p. 13.

(4.)
The *Monthly Repository*, vol. x., New Series, 1836, pp. 45-46.
'Johannes Agricola.' ("There's Heaven above; and night by night.")
Reprinted (under the title of "Madhouse Cells—I.") in 'Bells and Pomegranates,' No. III., 1842, p. 13.

(5.)
The *Monthly Repository*, vol. x., New Series, 1836, pp. 270-271.
Lines. ("Still ailing, wind? Wilt be appeased or no?")
Reprinted in the *Atlantic Monthly*, vol. xiii, July, 1864, pp. 737-738. Afterwards included in 'Dramatis Personæ,' 1864, where it forms the first six stanzas of Section VI. of 'James Lee.'

(6.)
Hood's Magazine, vol. i., No. vi., June, 1844, pp. 513-514.
'The Laboratory (Ancien Régime).'
Reprinted (under the title of 'France and Spain') in 'Bells and Pomegranates,' No. VII., 1845, p. 11.

(7.)
Hood's Magazine, vol. i., No. vi., June, 1844, p. 525.
'Claret and Tokay.'
Reprinted in 'Bells and Pomegranates,' No. VII., 1845, pp. 20-21.

(8.)
Hood's Magazine, vol. ii., No. vii., July, 1844, pp. 45-48.
'Garden Fancies.' I. 'The Flower's Name'; II. 'Sibrandus Schafnaburgensis.'
Reprinted in 'Bells and Pomegranates,' No. VII., 1845, pp. 10-11.

(9.)
Hood's Magazine, vol. ii., No. viii., August, 1844, pp. 140-142.
'The Boy and the Angel.'
Reprinted (with considerable variations, and the addition of five new couplets) in 'Bells and Pomegranates,' No. VII., 1845, pp. 19-20.

(10.)
Hood's Magazine, vol. iii., No. iii., March, 1845, pp. 237-239.
'The Tomb at St. Praxed's (Rome, 15—).'
Reprinted in 'Bells and Pomegranates,' No. VII., 1845, p. 9.

(11.)
Hood's Magazine, vol. iii., No. iv., April, 1845, pp. 313-318.
'The Flight of the Duchess.' Part the First.
Reprinted in 'Bells and Pomegranates,' No. VII., pp. 12-19.

(12.)
'Letters of Percy Bysshe Shelley,' London, 1852, pp. 1-44.
Introductory Essay by Robert Browning.
Reprinted separately, as follows:—"An Essay | on | Percy Bysshe Shelley | by | Robert Browning | Edited | by W. Tyas Harden | London | | 1888." Octavo, pp. 27.
Also included in the *Browning Society's Papers*, Part I., pp. 5-19.

(13.)
The *Keepsake*, 1856, p. 16.
'Ben Karshook's Wisdom.' ("Would a man 'scape the rod?")
Reprinted in the *Browning Society's Papers*, Part I., p. 56. It has not been included in any collection of Mr. Browning's poems.

(14.)
The *Keepsake*, 1857, p. 164.
'May and Death.' ("I wish that when you died last May.")
Reprinted (with some variations) in 'Dramatis Personæ,' 1864, p. 145.

(15.)
'Last Poems.' By Elizabeth Barrett Browning. London, 1862.
Dedication ('To Grateful "Florence"') by Robert Browning, p. v.
Prefatory Note (styled "Advertisement") by Robert Browning, p. vii.
Mrs. Browning died at Florence on June 29th, 1861, and the volume was posthumous. It was arranged and edited by Robert Browning.

(16.)
'The Greek Christian Poets and the English Poets.' By Elizabeth Barrett Browning. London, 1863, pp. iii-iv.
Preface (styled "Advertisement") by Robert Browning.
This volume was also posthumous. Its contents were reprinted from the pages of the *Athenæum*.

(17.)
'Royal Academy Exhibition Catalogue,' 1864, p. 13.
'Orpheus and Eurydice.' ("But give them me—the mouth, the eyes, the brow!")
Reprinted in the 'Selections from the Works of Robert Browning' ("Moxon's Miniature Poets"), 1865, p. 215, under the title 'Eurydice to Orpheus. A Picture by Frederick Leighton, A.R.A.'; and in the 'Poetical Works' of 1868, where it is inserted in 'Dramatis Personæ.'

(18.)
The *Atlantic Monthly*, vol. xiii., May, 1864, pp. 596-599.
'Gold Hair: A Legend of Pornic.'
Printed privately in pamphlet form, as follows:—"Gold Hair: | A Legend of Pornic. | By | Robert Browning. | 1864." Post octavo, pp. 15.
Also reprinted in 'Dramatis Personæ,' 1864, pp. 27-34. In the Second Edition of 'Dramatis Personæ,' 1864, three fresh stanzas were added. They were inserted between stanzas 20 and 21.

(19.)
The *Atlantic Monthly*, vol. xiii., June, 1864, p. 694.
'Prospice.' ("Fear death?—to feel the fog in my throat.")
Reprinted, with slight changes in one or two lines, in 'Dramatis Personæ,' 1864, pp. 149-150.

(20.)
'A Selection from the Poetry of Elizabeth Barrett Browning.' First Series. London, 1866, p. v.
Prefatory Note by Robert Browning.
Reprinted in all later editions of the 'Selections.'

(21.)
The *Cornhill Magazine*, vol. xxiii., March, 1871, pp. 257-260.
'Hervé Riel.'

Reprinted in 'Paochiarotto and other Poems,' 1876, p. 117.

(22.)
'The Hour will Come.' By Wilhelmine von Hillern. From the German by Clara Bell. London [1879], vol. ii. p. 174.
Song. ("The Blind Man to the Maiden said.")

Reprinted in the *Whitehall Review*, March 1, 1883; also in *Browning Society's Papers*, Part IV., p. 410.

(23.)
'Euripides.' By J. P. Mahaffy. ("Macmillan's Classical Writers.") London, 1879, p. 116.
'Lyric of Euripides.' ("Oh Love, Love, thou that from the eyes diffuseth.")

Reprinted in the *Browning Society's Papers*, Part I., p. 69.

(24.)
The *Century*, vol. xxv., 1882, pp. 159-160.
Ten new lines to "Touch him ne'er so lightly" ('Dramatic Idyls,' Second Series, 1880, p. 149). ("Thus I wrote in London, musing on my betters.")

These lines were printed in the *Century* without Mr. Browning's consent; they have not been added to any reprint of the original verses, as they were not intended to form a permanent addition thereto. They were reprinted in the first edition of the *Browning Society's Papers*, Part IV., p. 48. At Mr. Browning's request the lines were cancelled, and did not appear in later issues of the part.

(25.)
The *Pall Mall Gazette*, December 8th, 1883.
'Sonnet on Goldoni.' ("Goldoni,—good, gay, sunniest of souls,—")
Reprinted in the *Browning Society's Papers*, Part V., p. 98*.

(26.)
The *Pall Mall Gazette*, December 13th, 1883.
'Paraphrase from Horace.' ("All singers, trust me, have this common vice.")
Reprinted in the *Browning Society's Papers*, Part V., p. 99*.

(27.)
The *Pall Mall Gazette*, December 28th, 1883.
'Helen's Tower.' ("Who hears of Helen's Tower, may dream perchance.")
Reprinted in the *Browning Society's Papers*, Part V., p. 97*.

(28.)
The *Century Magazine*, vol. xxvii., February, 1884, p. 640.

'Sonnet on Rawdon Brown.' ("Sighed Rawdon Brown: 'Yes, I'm departing, Toni!'"')
Reprinted in the *Browning Society's Papers*, Part V., p. 132*.

(29.)
The *World*, April 16th, 1884.
'The Founder of the Feast.' ("Enter my palace, if a prince should say—")
Reprinted in the *Browning Society's Papers*, Part VII., p. 18*.

(30.)
'The Divine Order and other Sermons and Addresses.' By the late Thomas Jones. London, 1884.
Introduction by Robert Browning.

(31.)
'The Shakspearean Show Book,' 1884, p. 1.
'The Names.' ("Shakspeare?—to such name's sounding, what succeeds.")
Reprinted in the *Browning Society's Papers*, Part V., p. 105*.

(32.)
'Why am I a Liberal?' Edited by Andrew Reid. London, 1885, p. 11.
'Why am I a Liberal?' ("Why? Because all I haply can and do.")
Reprinted in the *Browning Society's Papers*, Part VIII., p. 92*.

(33.)
'The New Amphion.' The Book of the Edinburgh University Union Fancy Fair, 1886, p. 1.
'Spring Song.' ("Dance, yellows and whites and reds!") with a full-page illustration by Elizabeth Gulland.

Reprinted in 'Parleyings,' VI. 'Gerard de Lairese,' p. 189.

(34.)
'Poems' by Elizabeth Barrett Browning. London, Smith, Elder & Co., 1887.
Prefatory Note by Robert Browning, occupying three unnumbered pages inserted between Title-page and Dedication.

Only a portion of the copies issued contain this "Preface," which was designed to controvert certain statements made by the author of a (then) recent 'Memoir' of Elizabeth Barrett Browning.

(35.)
Lines accompanying Memorial of the Queen's Jubilee, in St. Margaret's Church, Westminster [1887].

Memorial Lines. ("Fifty years' flight! wherein should he rejoice.")
Reprinted in the *Browning Society's Papers*, Part X., p. 234*.

(36.)
The *Athenæum*, No. 3220, July 13th, 1889, p. 64.
'To Edward FitzGerald.' ("I chanced upon a new book yesterday.") Dated "July 8, 1889."
Reprinted in the *Browning Society's Papers*, Part XI., p. 347*.

These unhappy lines were occasioned by the following passage in one of FitzGerald's letters printed by Mr. Aldis Wright in 'The Life and Letters of Edward FitzGerald':—

"Mrs. Browning's death is rather a relief to me, I must say. No more Aurora Leighs, thank God! A woman of real genius, I know; but what is the upshot of it all! She and her sex had better mind the kitchen and the children; and perhaps the poor. Except in such things as little novels, they only devote themselves to what men do much better, leaving that which men do worse or not at all."

Despite the fact that the words do not bear the meaning Mr. Browning attached to them, their retention in a letter published during the lifetime of the husband of the dead poetess betrayed a sad

lack of editorial discretion. Although Mr. Browning afterwards acknowledged that the conclusion at which he had arrived upon a first hasty perusal of the letter was erroneous, he never formally withdrew his bitter verses; at the same time he refrained from reviving them when issuing the final (17-vol.) edition of his collected works.

In the succeeding number (July 20th) of the *Athenæum* appeared the following letter:—

Trinity College, Cambridge, July 16, 1889.

I find that by a grave oversight I have allowed a sentence to stand in one of Edward Fitzgerald's letters which has stirred the just resentment of Mr. Browning. Fitzgerald's expression was evidently thrown off with the freedom that men permit themselves in correspondence with their intimate friends; and I feel how great an injustice I have done to Fitzgerald in making public what was but the careless outburst of a passing mood, and thus investing it with a significance which was never designed. That I should have allowed a passage to remain which has so wronged the dead and pained the living causes me, I need not say, extreme vexation, and I can only beg publicly to express my sincere regret.

WILLIAM ALDIS WRIGHT.

THOMAS J. WISE.

THE GREAT SCUTAGE OF TOULOUSE.

It would seem that it is once more necessary to assure Mr. Round that he is mistaken in his impression of the *Quarterly* reviewer's statements on the above question. This time Mr. Round's mistake is all the more singular since he had before him in the *Athenæum* of August 29th the reviewer's position with regard to those statements. Nothing was added by the reviewer regarding the merits of the historical question in dispute, for the simple reason that his views hereon had been already stated at considerable length in the *Quarterly Review*, and that Mr. Round's letter to the *Athenæum* of August 8th seemed to amount merely to a complaint of unfavourable criticism. Having earnestly reassured Mr. Round upon this point, the reviewer, with the best intentions towards Mr. Round himself, was content to leave the matter where it stood. Mr. Round surely could not have expected the reviewer to restate his lengthy case in the columns of the *Athenæum*. By Mr. Round's own admission the historical question was dealt with in three pages of the *Quarterly Review*, whilst the few lines of impersonal argument contained in Mr. Round's letters to the *Athenæum* barely touch the fringe of the question in dispute. Upon these simple facts Mr. Round should not have made a charge against the reviewer of evading a discussion which, on Mr. Round's side, has not been seriously attempted. The article in the *Quarterly Review* remains still unanswered, though truly such gentle blame need not have moved Mr. Round too deeply. And be it noted that even this blame was awarded, not for any innocent mistake of fact or date into which Mr. Round, like better men before him, might have fallen, but for the wantonness of a controversial method which all earnest scholars must deplore.

It only remains to correct some painful misstatements of facts contained in each of Mr. Round's letters.

1. Mr. Round writes (September 19th): "The only difference, as I have shown in your columns, between us and Swereford is that we say the great levy of 1159 was for Toulouse, and that he says it was for Wales." Now here is what Mr. Round himself says about our differences with Swereford as cited in the *Quarterly Review*:—

"I would fix on the 'Great Scutage,' or 'Scutage of Toulouse,' as the test by which Swereford's knowledge and accuracy must stand or fall. If he is in error on this matter, his error is so grievous and so far-reaching that it must throw the gravest doubt on all his similar assertions.

"The date of the expedition against Toulouse was June, 1159 (the host having been summoned at Mid Lent); from the chroniclers we learn that to provide the means for it, and especially to pay an army of mercenaries, a great levy was made in England and beyond sea. The roll of the following Michaelmas records precisely such a levy, and the payments so recorded must have been made

for the expenses of this campaign. But we can go further still; we can actually prove from internal evidence that sums accounted for on the roll of 1159 were levied expressly for the Toulouse campaign. Yet we are confidently informed by Swereford that this levy was for a Welsh war, and that the *Scutage of Toulouse* is represented by the levies which figure on the rolls of 1161 and 1162. He appears to have evolved out of his inner consciousness the rule that a scutage though fixed and even paid in any given year was never accounted for on the rolls till the year after.* But as even this rule will not apply to his calculation here, one can only suggest that he was absolutely ignorant of the date of the Toulouse campaign. The value of Swereford's calculations is so seriously affected by this cardinal error;† &c.

[* "Pass we now to the third levy, that of 1161. For this the rate was again two marcs on the face according to Swereford (followed, of course, by subsequent writers), though the study of the roll reveals that in many cases on the lay fiefs at least the rate was one marc.†] Both this and the levy of the following year are most difficult to deal with in every way. We have seen that an entry on the roll of 1163 led Swereford to believe that the levy of 1161 was made for the Toulouse campaign, and Dr. Stubbs has made the suggestion that it might have been raised to defray 'debts' incurred on that occasion, but the difficulties in the way of accepting this view seem insuperable."

Surely Mr. Round cannot escape from his own words. He has in the course of his essay brought many other serious charges of error against Swereford which were passed by, but on his own showing Swereford's incidental statement about the Welsh war is not "the only difference between us."

2. Mr. Round's further misstatement is of a still more serious character. He continues (September 19th):—

"The *Quarterly* reviewer accepts the issue [*i.e.*, as to the Welsh war only] as an exceeding simple one, and proclaims in the most confident and sweeping language that Swereford's statement..... but when he comes to the point he does not even attempt to defend Swereford's statement that this 'scutage' was for Wales."

Now it will be seen that the article in the *Quarterly Review* does not mention or even allude to this childish question of a Welsh war at all, but to the passage marked in italics.

But will your readers seriously believe that Mr. Round would have raised all this pother over a question of whether Swereford said that the *Donum* of 1159 was for a war of Wales, or of Toulouse, or of Egypt? No! Mr. Round must be judged by his own words, and by many another ill-advised and petulant sarcasm at the expense of one who lived wisely and honestly, the friend of scholars and historians, of whom the greatest has said "he has not left his like in England."

It must be evident to all who have read Mr. Round's essay, or who have followed the present controversy in the *Quarterly Review* and in the *Athenæum*, that Mr. Round, after having accused Swereford of a multitude of inaccuracies, amongst which his innocent opinion that the entries in the Pipe Roll of 1159 were "pro exercitu Wallie, ut videtur,"‡ is but one, and the least material, now seeks to shift his position to the safe ground of an historical commonplace.

It is quite another matter whether Swereford correctly stated that the "Great Scutage of Toulouse" is entered in the Pipe Rolls of the seventh and eighth years of Henry II. This we can all perceive to be the real historical problem, a problem which was regarded by Swereford and his contemporaries as a certainty. For they knew that no Scutage of Toulouse could have been brought to account until the attendance of the military tenants had been certified by the marshal's muster-rolls. And so it is that the true military returns of the campaign of 1159 only appear in the Pipe Rolls of 1161

* The italics are the reviewer's.

† The sentence between brackets did not appear in the *Quarterly Review* and the italics are the author's.

‡ It will be seen that Mr. Round suppresses these last two words in Swereford's MS., and substitutes "confidently" as an unpardonable embellishment.

and 1162, whilst the compositions (*Dona*) of the non-military tenants figure in the Pipe Roll of 1159, to be applied to the preparations for Toulouse or for the unpaid expenses of the late Welsh war—"ut videtur."

THE 'QUARTERLY' REVIEWER.

THE 'NEW ENGLISH DICTIONARY.'

WE learn that the two sections of the 'New English Dictionary' to be published on the 1st of October will be those containing the words Disburden—Disobservant and Fish—Flexuose. The first is, of course, largely occupied with the words of Latin (or French) derivation in Dis-, of which Dr. Murray remarks:—

"They form an almost solid block, interrupted only by 'Dish' (with its compounds and derivatives), which is the only word of Old English age included; and even this is originally from Latin, though adopted in West Germanic probably before the English conquest of Britain. Later representatives of the same Latin word are 'dais', 'desk', 'disk', and 'discus,' the differentiation of which is noteworthy."

"Dismal" is a word with an interesting history. It is shown on contemporary evidence "to have been originally the Anglo-French 'dis mal'—L. 'dies mali' evil or ill-omened days, the 'Egyptian days' of the mediæval calendar; and it was so applied for more than three centuries. It is only as we come down near 1600 that we find other things than days characterized as 'dismal'; and when Minshew, in 1617, derived the word from L. 'dies malus,' an evil and unhappy time (a derivation discarded by Dr. Trench as 'one of those plausible etymologies which one learns after a while to reject with contempt'), he was doubtless going upon the use of the word within his own memory."

Of the parallel section edited by Mr. Henry Bradley we learn that,

"of the 1,812 words contained in this section, not more than 35 existed in Old English. The most striking characteristic of the portion of the English vocabulary here dealt with is the abundance of words which are of onomatopoeic origin, or which have been influenced in their sense-development by their apparently imitative or expressive sound, as 'fizz,' 'fizzle,' 'flab,' 'flabbergast,' 'flabby,' 'flack,' 'flacker,' 'flaff,' 'flap,' 'flapdoodle,' 'flare,' 'flash,' 'flasker,' 'flaunt,' &c. Amongst the words interesting on account of their variety of meanings (on the development of which new light has in most instances been thrown by our quotations) are 'fit' (7 words so spelt), 'fix,' 'flag' (12 words), 'flake' (9 words), 'flame,' 'flap,' 'flare,' 'flash' (9 words), 'flat,' 'flatter,' 'flaw,' 'fleet' (10 words), 'flesh,' and its derivatives. The etymological notes on most of these words will be found to contain facts not given in other English dictionaries, or corrections of commonly accepted errors; other articles of etymological interest are 'flamew,' 'flamingo,' 'flannel,' 'flask,' 'flavour,' 'flee,' 'fleece.'"

The numerical proportion of the words treated, and especially of the illustrative quotations, as compared with those in any other dictionary, continues to show the pre-eminent superiority of this colossal work.

THE COMING PUBLISHING SEASON.

THE announcements of the Cambridge University Press include the following. Theology: 'An Introduction to the Greek Old Testament,' by Prof. Swete,—"The Sacramentalism," edited by the Rev. W. H. Frere,—"Sacramentarium Leonianum," edited by the Rev. C. Lett Feltoe,—"The Cambridge Greek Testament for Schools and Colleges," "The Epistle to the Philippians," by Principal Moule; and "The Pastoral Epistles," by Dr. J. H. Bernard,—"The Cambridge Bible for Schools and Colleges," "The Books of Nahum, Habakkuk, and Zephaniah," by Prof. A. B. Davidson; "The Books of Joel and Amos," by Prof. Driver; "Isaiah," Vol. I., chaps. i.-xxxix., by Dr. J. Skinner; and "The First Book of Maccabees," by the Rev. T. Fairweather and J. S. Black,—"Texts and Studies," "The Curetonian Syriac Gospels," re-edited, with a translation into English, by F. C. Burkitt; "Clement of Alexandria: Quis Dives Salvetur?"

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re-edited by P. M. Barnard; 'Palladius, Historia Lausiaca: a Critical Discussion of the Documents,' by the Rev. E. C. Butler; and a second series of 'Apocrypha Anecdota,' by Dr. M. R. James,—and in 'Studia Sinaitica,' 'A Palestinian Syriac Lectionary,' edited by Agnes Smith Lewis, with notes by Prof. Nestle; 'Select Narratives of Holy Women,' as written above the old Syriac Gospels by John of Beth-Mari Kaddish in A.D. 778: 'The Stories of Eugenia, Euphrosyne, and Onesima,' 'The Stories of Barbara and Irene,' and 'The Stories of Euphemia and Sophia,' by Agnes Smith Lewis; and 'The Stories of Cyprian and Justa,' in Greek, Arabic, and Syriac of the eighth century, by Agnes Smith Lewis and Margaret D. Gibson. Oriental: 'The Jātaka,' Vol. III., translated by H. T. Francis and R. A. Neil,—'The Syriac Version of the Ecclesiastical History of Eusebius,' edited by William Wright and N. McLean,—the third edition of Wright's 'Grammar of the Arabic Language,' revised by W. Robertson Smith and M. J. de Goeje, Vol. II.,—and 'Selected Poems from the Divāni Hamsi Tabriz,' edited by R. A. Nicholson. Classical: 'Aristophanes: Equites,' edited by R. A. Neil,—'Herondas: The Mimes,' edited by Walter Headlam,—'Plato: Philebus,' edited by the Rev. R. G. Bury,—the 'Ajax' in Prof. Jebb's edition of Sophocles, 'The Text of the Seven Plays,' and a translation into English prose,—and 'The Italic Dialects,' an edition of the remains of Oscan, Pelignian, Umbrian, and the minor dialects of ancient Italy, by R. S. Conway. Law, History, and Economics: 'The Domesday-Book and Beyond: Essays in Early English History,' by Prof. F. W. Maitland,—'Brevia Placitata: a Thirteenth Century Collection of Precedents for pleading in the King's Courts,' the French text edited by G. I. Turner,—'Onomasticon Anglo-Saxonicum,' prepared by the Rev. W. G. Searle,—and 'The Economical Works of Sir William Petty,' edited by Prof. Charles H. Hull. Pitt Press Series: 'Æschylus: Prometheus Vincetus,' edited by W. W. Walker,—'Demosthenes: The Olynthiac Speeches,' edited by T. R. Glover,—'Euripides: Alcestis,' edited by W. S. Hadley,—'Cæsar: De Bello Civili,' Book III., edited by A. G. Peskett,—'Horace: Odes and Epodes,' edited by J. Gow,—'Lucan: De Bello Civili,' Book VII., edited by J. P. Postgate,—'Tacitus: Histories,' Book I., edited by G. A. Davies,—'Plautus: Pseudolus,' edited by H. W. Auden,—'Lessing: Minna von Barnhelm,' edited by H. J. Wolstenholme,—'Bart: Quand j'étais Petit,' edited by J. Boiello,—'Gray's Poems,' edited by the Rev. D. C. Tovey,—'Bacon's Essays,' edited by A. S. West,—and 'Macaulay's Essay on Warren Hastings,' edited by A. D. Innes. Educational Science: 'Chapters on the Aims and Practice of Teaching,' edited by Frederic Spencer, assisted by various writers,—'Vittorino da Feltre and other Humanist Educators,' by W. H. Woodward,—and 'Thomas Arnold: his Life at Rugby and Contributions to Education,' edited by J. J. Findlay. Miscellaneous: 'The Foundation of the German Empire, 1815-1871,' by J. W. Headlam,—'Italy, from 1815 to 1871,' by W. J. Stillman,—the completion of Mr. Verity's edition of 'Paradise Lost,'—'A History of Ancient Geography,' by the Rev. H. F. Tozer,—'An Autobiography of George Biddell Airy, Astronomer Royal,' edited by Wilfrid Airy,—'The Life and Miracles of St. William of Norwich,' by Thomas Mone-mutensis, edited by Augustus Jessopp and M. R. James,—'Statutes of Lincoln Cathedral,' arranged by the late Henry Bradshaw, edited by the Rev. Chr. Wordsworth, Part II.,—'The Archives of the London Dutch Church,' edited by J. H. Hessels, Vol. III.,—'Specimens of Hausa Literature,' edited by the Rev. C. H. Robinson,—'The Triumphs of Turlogh,' edited by Standish Hayes O'Grady, 2 vols.,—'An Old-English (West-Saxon) Grammar,' by

A. J. Wyatt,—and 'Catalogue of the Greek Manuscripts on Mount Athos,' by Spy. P. Lambros, Vol. II.

Messrs. Swan Sonnenschein & Co. will issue: In Philosophy and Theology: 'Ethics,' by Prof. W. Wundt, translated under the supervision of E. B. Titchener, 2 vols.,—'Physiological Psychology,' by the same author and translator, 2 vols.,—'Introduction to the Study of Philosophy,' by Prof. Oswald Külpe, translated by W. B. Pillsbury,—'Experience: an Introduction to the Logic or Philosophy of Personality,' by the Rev. Wilfrid Richmond,—'The Creed: a Manual for the Use of Candidates for Holy Orders,' by J. J. Lias, D.D.,—'A History of Auricular Confession and Indulgences in the Latin Church,' by Henry Charles Lea, Vol. III.,—and 'The Hymnal Appendix: Original Hymns and Carols,' by the Rev. James Bownes. In History: 'A History of England to the Death of Stephen,' by Sir James Ramsay, with maps and illustrations,—'A History of Switzerland,' by E. Dändliker, translated by E. Salisbury,—'Comparative History of the Western Nations,' by Dr. Emil Reich,—and in the 'Social England Series,' edited by Kenelm D. Cotes: 'Introduction to the Social History of England,' by the editor; 'Chivalry,' by F. W. Cornish; 'History of the Fine Arts,' by G. Baldwin Brown; 'The English Manor,' by Prof. Vinogradoff; 'The Evolution of the English House,' by Sidney O. Addy; 'The Evolution of English Household Implements,' by Henry Balfour; 'The Influence of Alien Immigration on Social Life,' by Prof. J. Cunningham; 'Mysteries and Miracle Plays,' by Lucy Toulmin Smith; and 'Life in an Old English Town,' by M. Dormer Harris. In *Belles-lettres* and Art: 'Jean François Millet: his Life and Letters,' by Julia Cartwright (Mrs. Henry Ady), with photogravures,—Vol. II. of 'Richard Rolle of Hampole,' edited from unpublished MSS. by Dr. Carl Horstman,—'Five Great Skeptical Dramas of History,' by the late Rev. John Owen,—'Two Queens (Marie Antoinette of France and Caroline Matilda of Denmark), an historical novel, from the memoirs of Baron Simolin, with a preface by Prof. Max Müller,—Fielding's 'Tom Jones,' edited for the use of modern readers by his great-granddaughter, Mrs. T. M. Fielding,—'The Adventures of Roger l'Estrange,' an autobiography, translated by Dominick Daly,—'The Diary of a Resurrectionist, 1811-1812,' illustrated, by James Blake Bailey,—'Dictionary of Quotations (Greek and Latin),' by T. B. Harbottle,—'Isn't it Wonderful? a History of Magic and Mystery,' by Charles Bertram,—and 'The Art Schools of London, 1896-97,' by Tessa MacKenzie. In Social Economics and Politics: Vol. II. of Karl Marx's 'Capital,' translated by Samuel Moore and Edward Aveling,—'The Social Side of the Reformation,' by E. Belfort Bax, Parts II. and III.,—and in the 'Social Science Series': 'The Progress and Prospects of Political Economy,' by Prof. J. K. Ingram; 'University Extension,' by Mr. M. E. Sadler; and 'Labour Colonies,' by Prof. Mavor. Among Educational Works: 'Friedrich Froebel,' adapted from Dr. Hansmann by Fanny Franks,—'Geometry for Kindergarten Students,' by Adeline Pullar, illustrated,—and the 'Prometheus Vincetus' of Æschylus, edited by C. R. Haines.

Mr. John Lane announces: 'The Flight of the King: a Full, True, and Particular Account of the Escape of his Most Sacred Majesty King Charles II. after the Battle of Worcester,' by Allan Fea, illustrated,—'Pictures of People,' a new book of drawings, by Charles Dana Gibson,—the first volume of 'A History of the Administration of the Royal Navy,' by Michael Oppenheim,—'The Quest of the Golden Girl,' by Richard Le Gallienne,—'Green Arras,' poems by Laurence Housman, with illustrations by the author,—'Poems' of Edward Cracroft Lefroy, with a memoir by W. A. Gill and a reprint of

Mr. J. A. Symonds's critical essay on 'Echoes from Theocritus,'—'Wynps: Fairy Tales,' by Evelyn Sharp, illustrated by Mabel Dearmer,—'Essays towards a Critical Method,' second series, by J. M. Robertson,—'Essays in Modernity,' by Francis Adams,—'English Epithalamies,' by Robert H. Case,—'Musa Piscatrix,' by John Buchan, with etchings by E. P. Pimlott,—'English Elegies,' by J. C. Bailey,—'Scholar Gipsies,' by John Buchan, with etchings by D. Y. Cameron; 'In the Garden of Peace,' by Helen Milman, with illustrations by Edmund H. New; and 'The Happy Exile,' by H. D. Lowry, with etchings by E. P. Pimlott ('Arcady Library'),—'Poems,' by Louisa Shore, with a memoir by Frederic Harrison,—'The Battle of the Bays,' by Owen Seaman,—'Lord Vyet, and other Poems,' by A. C. Benson,—'Poems,' by Theodore Watts-Dunton,—'In the Dorian Mood: Poems,' by Victor Plarr,—'Under Quicken Boughs,' by Nora Hopper,—'Make Believe,' by H. D. Lowry, illustrated by C. Robinson,—'The Child World,' poems by Gabriel Setouin, also illustrated by C. Robinson,—'Units,' poems by Winifred Lucas,—'New Ballads,' by John Davidson,—'Weighed in the Balance,' by Harry Lander,—'Glamour,' by Meta Orred,—'Patience Sparhawk and her Times,' by Gertrude Atherton,—'The Wise and the Wayward,' by G. S. Street,—'Middle Greyness,' by A. J. Dawson,—'Derelicts,' by W. J. Locke,—'The Martyrs' Bible,' by George Fifth,—'Leslie Warden,' by Walter Whyte,—'A Celibate's Wife,' by Herbert Flowerdew,—'Max,' by Julian Crosey,—'Symphonies,' by George Egerton,—'Poems,' by F. B. Money Coutts,—'First Fruits: Poems,' by Olive Custance,—'Godefroi Yolande,' by Lawrence Irving,—'The Law's Lumber Room,' Second Series, by Francis Watt,—'The Children,' by Alice Meynell,—'Poems,' by Caroline Duer and Alice Duer,—'Songs from the Greek,' by Jane Minot Sedgwick,—'The Literary Shop, and other Tales,' by James L. Ford,—'Marriage Questions in Modern Fiction,' by Elizabeth Rachel Chapman,—the following volumes in the 'Key-notes Series': 'Maris Stella,' by Marie Clothilde Balfour; 'Ugly Idol,' by Claud Nicholson; 'Shapes in the Fire,' by M. P. Shiel; 'Kakemonos,' by W. Carlton Dawe; 'God's Failures,' by J. S. Fletcher; 'A Deliverance,' by Allan Monkhouse; and 'Mere Sentiment,' by A. J. Dawson,—in 'Lane's Library,' 'Broken Away,' by Beatrice Grimshaw; 'Richard Larch,' by E. A. Bennett; 'The Duke of Linden,' by Joseph F. Charles; and 'Gods and their Makers,' by Laurence Housman,—a new series of volumes of short stories, of which the first three will be 'The Hint o' Hairst,' by Renie Muriel Dowie; 'The Sentimental Vikings,' by R. V. Risley; and 'Shadows of Life,' by Mrs. Murray Hickson,—in 'Pierrot's Library,' 'Two in Captivity,' by Vincent Brown; 'Death, the Knight, and the Lady,' by H. de Vere Stacpoole; 'My Brother,' by Vincent Brown; and 'Simplicity,' by A. T. G. Price,—'Posies out of Rings,' by Wm. Theodore Peters,—'Ballads of Revolt,' by J. S. Fletcher,—'A Complete Bibliography of Fencing and Duelling,' by Capt. C. A. Thimm, with illustrations,—and editions of 'The Compleat Angler,' illustrated by Edmund H. New, and of 'Oxford Characters,' by Will Rothenstein.

Messrs. Seeley & Co.'s list for the autumn contains 'The Hope of Immortality,' by J. E. C. Weldon,—'Velazquez: a Study of his Life and Art,' by Walter Armstrong,—'Bookbinding in England and France,' by W. Y. Fletcher,—'Confidences of an Amateur Gardener,' by A. M. Dew-Smith,—a new story by Emma Marshall, dealing with the religious house at Little Gidding,—and 'Stories from English History,' Part III., by A. J. Church.

Literary Gossip.

MESSRS. BELL will publish shortly in "Bohn's Standard Library" the first volume of a new edition of the prose works of Swift. It will contain a biographical and critical introduction by Mr. Lecky. The aim of the publishers is to produce a really good text, free from the errors of all the editions now in use. In each case the early editions will be carefully collated with the collected issues of Faulkner, Hawkesworth, and Scott. There will be as little annotation as possible. A feature of the edition, which will probably extend to eight volumes, will be a complete bibliography of Swift's writings, compiled by Mr. Temple Scott.

WE understand that the scene of 'Gaston de Latour,' an unfinished romance by the late Mr. Walter Pater, is laid in France, at the period of the Massacre of St. Bartholomew, and the central figure is drawn on lines corresponding to the portrait of Marius the Epicurean, a refined and ardent nature developing under the influences of an age of transition, parallel to that of the Antonines. This volume, which is published in response to wishes very generally expressed by Mr. Pater's admirers, will complete the series of his collected writings. It has been prepared for the press by Mr. C. L. Shadwell, of Oriel College, and will be published on October 6th by Messrs. Macmillan.

MESSRS. CHAPMAN & HALL will bring out this autumn the first volume of a new six-shilling edition of the works of Charles Dickens, in large crown octavo and in thirty volumes. The original illustrations by Cruikshank, Hablot K. Browne, and Seymour will be printed from unused duplicate plates in fine condition in the possession of the publishers. In the later books, where the style of other artists is not so intimately connected with the genius of the author, fresh illustrations by eminent modern artists will be given. The edition will be edited by Mr. Andrew Lang, who will contribute a literary and biographical introduction, a preface to each separate work, and critical notes.

MR. THEODORE WATTS-DUNTON is publishing, through Mr. George Allen, a first volume of contributions to periodicals, entitled 'Collected Essays.'

DR. EMIL REICH will shortly publish with Messrs. Sonnenschein & Co. an 'Atlas of Modern History,' which is said to contain a new feature of some importance, being a novel method of projecting historical events on maps. There are to be seven large maps, coloured, which will comprise all the old characteristics of historical atlases as well as the fresh one.

MISS BRADDON'S new novel, 'London Pride,' will be published by Messrs. Simpkin, Marshall & Co. on Thursday next in one volume. A colonial edition in paper and cloth covers will also be issued.

AN important work on 'Monasticism,' by the Rev. F. C. Woodhouse, will shortly be issued by Messrs. Gardner, Darton & Co. This volume traces the system not only from its early Christian adoption, but from certain fundamental aspirations common to mankind in all countries and ages, and, after

an historical sketch of Catholic monasticism, concludes with an inquiry as to the revival of the religious life at the present day.

Blackwood's Magazine for October will contain an article entitled 'The Verdict of Old Age,' a review of the Duke of Argyll's 'Philosophy of Belief' and Mr. Gladstone's 'Butler.' In the same number Mr. Blackmore will make a start with his new romance 'Dariel,' and Miss M. E. Francis and Mrs. Tynan-Hinkson contribute short stories.

READERS of R. L. Stevenson's unfinished romance will be interested in an article by Mr. Francis Watt in the forthcoming number of the *New Review* on 'The Original Weir of Hermiston.' This is the only attempt yet made to give a complete account and estimate of Lord Braxfield, the Lord Justice Clerk of the story, one of the most interesting Edinburgh characters of the last century, and the subject of numerous anecdotes.

THOMAS MOORE'S 'Memoirs of Lord Edward Fitzgerald,' which will be published immediately by Messrs. Downey & Co., have been edited with an introductory chapter by Mr. Martin Mac Dermott, who has availed himself of much information concerning Lord Edward Fitzgerald which has been brought to light since the publication of Moore's picturesque biography in 1831.

MR. GEORGE ALLEN announces that on Trafalgar Day, October 21st, he will issue 'The Nelson Memorial,' by Prof. J. K. Laughton, giving many portraits of Nelson and his companions in arms, plans of his battles, a reproduction in colour of his last order, and a variety of other illustrations.

IN the October part of *Middlesex and Hertfordshire Notes and Queries* Mr. Hilton-Price will describe the earliest known cheque, and a facsimile of the original, from the archives of Child's Bank, will illustrate his article. Mr. Everard Green, Rouge Dragon, will demolish, by extracts from documents at the Herald's College, the lowly origin of Miss Mary Davies, who brought the Grosvenors their London property. Mr. D'Arcy Power will write in the same number on old London dining customs, and Mr. P. J. Miller will give some curious extracts from the parochial records of Elstree.

'THE CIRCASSIAN,' a novel by Mr. Morley Roberts and Mr. Max Monteleone, which will be issued directly by Messrs. Downey & Co., will present one interesting side of the Eastern question which is little understood in this country, the attitude of the more savage and more natural Mohammedan to the Christian. Politics and the race struggle for existence have combined in the East generally to obliterate Mohammed's precepts of toleration. It is not generally known in this country that much of the respect shown to Englishmen by the Turks was actually based on the belief that they were not Christians, but "freemasons."

Sunday Hours for Boys and Girls is the title of a new weekly illustrated magazine which will shortly be issued by the Religious Tract Society. Some well-known writers will contribute to its pages.

'THE MIGHTY TOLTEC,' a romantic story of adventure by Mr. S. J. Adair Fitz-Gerald, will be published shortly by Mr. John Macqueen.

WE regret to record the death of Mr.

George Samuel Jealous, the editor and chief proprietor of the *Hampstead and Highgate Express*, which took place at Hampstead on Saturday last. The deceased journalist, who was sixty-three years of age, was the author of a published volume of interesting stories, and a man of artistic and literary tastes.

Two hitherto unpublished works by the late Richard Jefferies, edited by Grace Toplis—'Jefferies Land: the History of Swindon and Neighbourhood,' by Richard Jefferies, and 'The Early Fiction of Richard Jefferies'—will be issued to subscribers in the autumn by Messrs. Simpkin, Marshall & Co.

A REMARKABLE literary curiosity is announced for immediate publication at Berlin, under the title of 'Des Hohenstaufenkaisers Friedrich II. Büchervon der Natur der Vögel und der Falknerei, mit den Zusätzen des Königs Manfred.' The book, which has been translated from the Latin by Herr H. Schöpffer, will be amply illustrated, and contain a vocabulary of falconry.

AMONG the forthcoming publications of the Reale Accademia dei Lincei may be mentioned the Ethiopic text of the 'Gadla Takla Haymānot,' together with an Italian translation by Dr. Conti Rossini Carlo. The life of the famous saint Takla Haymānot is extant in two versions, and of these that of Dabra Libānos is well known and several copies of the work exist; the version of Wäldebbā is at present only known from a single MS. preserved in the Bibliothèque Nationale, Paris. The latter version is the older, having been written probably in the early part of the fifteenth century of our era, and is the more important.

WE regret to hear of the death of the novelist Alexander, Baron von Roberts, at the age of fifty-one. He was a captain in the Austrian army, but having made a name by his collection of stories entitled 'Es und Anderes,' he retired, in 1883, from active service, and devoted himself entirely to novelistic and dramatic literature.

THE Parliamentary Papers of the week include the Thirty-ninth Annual Report of the Trustees of the National Portrait Gallery (3d.); Statistical Abstract for the United Kingdom, 1881 to 1895 (1s. 1d.); and Correspondence respecting Slavery in the Zanzibar Dominions (6d.).

SCIENCE

Seventh Annual Report of the Bureau of Ethnology to the Secretary of the Smithsonian Institution, 1885-1886. By J. W. Powell, Director. (Washington, Government Printing Office.)

Contributions to North American Ethnology.—Vol. VII. *A Dakota-English Dictionary.* By S. R. Riggs. Edited by J. O. Dorsey. (Washington, Government Printing Office.)

Two of the "accompanying papers" to Major Powell's Seventh Report throw great light on the religious beliefs and practices of the North American Indians: that by Mr. W. J. Hoffman on the Midewiwin or Grand Medicine Society of the Ojibwa; and that by Mr. James Mooney on the sacred formulæ of the Cherokees. Other

members of the Bureau have been working among tribes which have been less in contact with civilization than these, but their researches are not yet published. Those of Mr. Hoffman relate to an organization that has already been to some extent broken down, and is likely shortly to disappear, and to ideas that have been coloured by two and a half centuries of association with white men. He obtained his information during the years 1887 to 1889 from a number of the chief Midé priests living at White Earth and Red Lake reservations, in the state of Minnesota, where the wilder portions of the tribe have dwelt for nearly three hundred years. The whole tribe will in future be confined to this district, and the consequent abandonment, except occasionally and in secret, of the observance of their primitive rites, made them willing to impart to him, for future preservation, information that had before been jealously kept secret.

For the purpose of assisting their memory in the ritual ceremonies connected with the initiation of candidates for membership of the society, and also as a record of the degrees in it which they had themselves attained, the Midé priests were accustomed to preserve in strict secrecy birch-bark pictorial charts, of one of which—7 ft. in length by 1½ ft. in breadth—Mr. Hoffman obtained possession, and it is reproduced in this volume, together with two variant forms subsequently procured by him. Its history can be traced back to 1825.

In these charts Great Rabbit (who is described by the Indians as the servant of the Good Spirit, and a sort of intercessor and mediator with him, both probably acquired ideas) is represented as conferring upon the otter means and powers of curing the sick, and procuring for man food and the comforts of life. These and the gift of immortality were bestowed by shooting into his body a small white shell, which is the sacred symbol of the Midé organization. Bear spirits and serpent spirits, on the contrary, are evil and malignant, and have to be propitiated by offerings of tobacco and otherwise. In the third degree of initiation into the society panther spirits are introduced, and in the fourth degree lynxes and others. The foundation of the cult is evidently, therefore, of an animal character. In the variant forms the sun spirit and others representing the powers of nature are introduced.

Though the charts which are the formal record of these degrees were kept perfectly secret, the degree attained was publicly indicated by colour on the face. One stripe of vermilion across the face represented the first degree, two parallel stripes the second; a complete coloration of the face in two sections, the upper half green, the lower red, was the mark of the third; and green paint all over the forehead and left cheek, relieved by spots of vermilion, indicated the fourth.

The scene of initiation, commonly called the Grand Medicine Lodge, is a structure of poles about 10 ft. high, wattled with branches and twigs, nearly open at the roof, and measuring 80 ft. by 20 ft. It is built east and west, with the main entrance at the east. Singing of songs constitutes a considerable portion of the ceremonies, and the text of these is preserved by mnemonic

records, many of which are reproduced, transcribed, and explained by Mr. Hoffman, and the music noted.

Mr. Mooney's collection of sacred formulæ was obtained on the Cherokee reservation in North Carolina in 1887-88, and includes subjects connected with the daily life and thought and ancient religion of the Cherokee Indians. The manuscripts transcribed, translated, and explained were written by the shamans of the tribe for their own use in the Cherokee characters invented by Sequoyah in 1821. As genuine productions of the native mind, they are of great value to the ethnologist. Those which relate to the passion of love throw a new light upon the Indian character.

Even more learned and full of research, as well as possessing wider and more general utility, is Major Powell's own "accompanying paper" on the Indian linguistic families of America north of Mexico. The labour involved in this work must have been very great. Fifty-eight linguistic families are distinguished, and under each are furnished a table of the synonyms of the family name, a brief statement of the geographical area occupied by the family, so far as that is known, and a list of the principal tribes of the family. A coloured map, inserted in a pocket in the cover, serves as a key to the whole.

The report proper, which precedes the "accompanying papers" in the annual volume published by the Bureau of Ethnology, comes to hand so long after the close of the year to which it has reference that it reads like ancient history. It comprises, as usual, a record of field work and office work carried on by a large staff of able explorers. The mounds of Wisconsin, the stone villages of Arizona and New Mexico, the arts and industries of the Moki people, the myths of California and Oregon, were among the subjects studied in the several localities; while the office work included the digesting and rendering available the discoveries of the field-explorers, and the investigation of the synonymy of the Indian tribes with the view of putting an end to the perplexity caused by the confusion existing among their tribal names.

Of the family ranked by Major Powell as Siouan, the principal member is the Dakota tribe, still numbering in all nearly thirty thousand; and the second volume mentioned above contains in 665 quarto pages an ample vocabulary of their language. Forty years ago the father of the author of this work published, through the Smithsonian Institution, a dictionary of the Dakota language, containing 16,000 words, mostly belonging to the Santee dialect of the language, with which Mr. Riggs's labours as a missionary had rendered him familiar. In the present volume the number of words is largely increased, and the other dialects of the tribe have been investigated. An English-Dakota dictionary and a grammar and ethnography of the Dakotas will probably follow.

SIR JOHN ERICHSEN, BART., F.R.S.

JOHN ERIC ERICHSEN—whose death at Folkestone, on Wednesday, it is our sad duty to record—was born in 1818, of Danish parentage on the father's side, his mother being a Miss Govett. After schooldays at Hammersmith,

Erichsen became a student of University College, London, a member of the Royal College of Surgeons in 1839, and a Fellow (by examination) in 1845. After a short period of lecturing on physiology at the Westminster Hospital, he became assistant-surgeon at University, and his appointment in 1850 as Professor of Surgery and surgeon to that hospital restored matters to their usual channel, after the death of Liston and the retirement of Syme and Arnott successively. Fifteen years afterwards Erichsen succeeded Mr. Quain as Holme Professor of Clinical Surgery. From this post he retired in 1875. Shortly after his first professorial appointment he published his great work, the 'Science and Art of Surgery,' the tenth edition of which appeared in 1895. This standard book has been translated into many languages (even China having a version of portions of it), and copies of it were largely utilized by the American Government during the civil war. "Sic vos non vobis" was the motto of those days, and the author got no remuneration. Other works of the great surgeon were numerous, among them being a treatise on 'Concussion of the Spine' and an 'Experimental Inquiry into the Nature and Treatment of Asphyxia,' a production of early days, which obtained the Fothergillian Gold Medal of the Royal Humane Society in 1845.

At different times Erichsen was President of the Royal College of Surgeons of England, of the Royal Medical and Chirurgical Society, and of the Surgical Section of the Great International Medical Congress of 1881. He was appointed Secretary to the Physiological Section of the British Association for the Advancement of Science in 1844, was a member of the Royal Commission on Vivisection in 1875, was the senior Surgeon-Extraordinary to the Queen, and had been President of University College, London, since 1887. His personal character endeared him much to his pupils and colleagues, and some gifts of counsel and speech, not always conspicuous in scientific men, suggested to his friends his political candidature for the university representation of St. Andrews and Edinburgh in 1885.

Sir John Erichsen was made a baronet in 1895. He survived his wife, a daughter of Capt. Cole, R.N., and leaves no issue.

ASTRONOMICAL NOTES.

THE planet Mercury will be in inferior conjunction with the sun on the evening of the 8th prox., and at greatest western elongation on the morning of the 24th, so that he will be visible in the early morning in the latter part of the month in the constellation Virgo. Venus is an evening star, and will, in the course of next month, pass through Libra into Scorpio, being very near its brightest star Antares at the end of October. Mars continues to increase in apparent brightness; he rises now about 9 o'clock in the evening in the north-eastern part of the constellation Taurus. Jupiter is a brilliant object in the early morning, situated in Leo. Saturn is in Libra, sets now soon after sunset, and will cease to be visible after the middle of next month; he will be in conjunction with Venus on the evening of the 15th.

Prof. E. Lamp, of Kiel, has computed the orbit of the comet which was discovered by Mr. Brooks on the 4th inst., by which it appears that it had passed its perihelion so long ago as the 17th of July, at the distance from the sun of 1.21 in terms of the earth's mean distance. It was nearest the earth towards the end of last week, when its distance from us was 1.65 on the same scale, and the plane of its orbit is nearly perpendicular to that of the ecliptic. The comet is now in the constellation Hercules and slowly diminishing in apparent brightness. Its approximate place for to-night, September 26th, is R.A. 16° 3', N.P.D. 40° 55', and for Tuesday next, R.A. 16° 20', N.P.D. 42° 28'.

The number of small planets, presumed to be new, discovered on photographic plates by Prof. Max Wolf on the 7th inst., turns out to be five, as at first reported; but their numeration is reserved until calculation has shown whether any had been previously discovered. The last two were extremely faint objects.

On Wednesday last fifty years expired from the discovery of Neptune, the most distant member of the solar system, which was recognized by Dr. Galle (now Director of the Observatory at Breslau) at Berlin on the night of September 23rd, 1846, upon looking for it in the place indicated by Le Verrier. It is of special interest to our readers to recall that the first public mention of the calculations of Adams (which, had they been at once made use of, would have led to the detection of the planet the year before) was made in a letter from Sir John Herschel to the *Athenæum*, which, written on October 1st, arrived just in time to appear in our issue of October 3rd, exactly fifty years before the date of our number for next week.

THE COMING PUBLISHING SEASON.

THE scientific works to be issued by the Cambridge University Press include 'The Collected Mathematical Papers of the late Prof. Cayley,' Vol. XI.,—'The Scientific Papers of John Couch Adams,' Vol. I., edited by W. Grylls Adams, with a memoir by J. W. L. Glaisher,—'The Foundations of Geometry,' by the Hon. B. Russell,—'A Treatise on Abel's Theorem,' by H. F. Baker,—'The Theory of Groups of a Finite Order,' by W. S. Burnside,—'A Treatise on Universal Algebra,' by A. N. Whitehead, Vol. I.,—'A Treatise on Octonions,' a development of Clifford's bi-quaternions by Alexander McAulay,—'A Treatise on Spherical Astronomy,' by Sir R. S. Ball,—'A Treatise on Geometrical Optics,' by R. A. Herman,—'A Laboratory Note-Book of Elementary Practical Physics,' by L. R. Wilberforce and T. C. Fitzpatrick, Parts II. and III.,—and in the "Cambridge Natural Science Manuals," 'Elementary Paleontology: Invertebrate,' by H. Woods, second edition; 'Fossil Plants,' by A. C. Seward; 'The Vertebrate Skeleton,' by S. H. Reynolds; 'A Manual and Dictionary of the Flowering Plants and Ferns,' alphabetically arranged, by J. C. Willis, 2 vols.; 'Electricity and Magnetism,' by R. T. Glazebrook; and 'Sound,' by J. W. Capstick.

Messrs. Crosby Lockwood & Son will issue this season 'Submarine Telegraph Cables: their History, Construction, and Working,' by Charles Bright, illustrated,—'Colliery Working and Management,' by H. F. Bulman and R. A. S. Redmayne, illustrated,—'Water and Water Purification,' a handbook for local authorities and others, by Samuel Rideal, illustrated,—'Modern Cycles: their Construction and Repair,' by A. J. Wallis Tayler, illustrated,—and new editions of Haeder's 'Handbook on the Steam Engine,' translated by H. H. P. Powles, illustrated; Eisler's 'Handbook of Modern Explosives'; Haslück's 'Screw Threads, and Methods of Producing Them'; and Standa's 'Artist's Manual of Pigments.'

Messrs. Whittaker & Co. announce 'Central Station Electricity Supply,' by Albert Gay and C. H. Yeaman,—'Transformers for Single and Multiphase Currents,' by Gisbert Kapp,—'A Set of Electrical Engineering Design Sheets,' by Gisbert Kapp,—'Auto-Cars,' by D. Farman, translated from the French by L. Serrailleur,—'Horseless Road Locomotion,' by A. R. Sennett,—'Alternating Currents of Electricity,' being a translation from the second volume of Loppé and Bouquet by F. J. Moffett,—'The Alternating-Current Circuit,' by W. Perren Maycock,—'The Metric System of Weights and Measures,' by W. H. Wagstaff,—'The Inspection of Railway Material,' by G. R. Bodmer,—'Organic Chemical Manipulation,' by J. T. Hewitt,—'Practical Electrical Measurements,' by E. H. Crapper,—'Industrial Electro-

Chemistry,' by Dr. Hoepfner,—and 'The Mechanical Engineer's Pocket-Book,' by Philip R. Björling.

Messrs. Griffin & Co. will shortly publish a new volume of "Griffin's Mining Series," 'Mine Accounts and Mining Book-keeping,' by James G. Lawn,—a new volume of "Griffin's Metallurgical Series," 'The Metallurgy of Copper,' by Thos. Gibb, illustrated,—'Electric Smelting and Refining,' being the 'Elektro-Metallurgie' of Dr. W. Borchers, translated from the second German edition by Walter G. McMillan, illustrated,—'Getting Gold: a Gold-Mining Handbook for Practical Men,' by J. C. F. Johnson, illustrated,—'Textile Printing,' by C. F. Seymour Rothwell, illustrated,—'Chemistry for Engineers and Manufacturers': Vol. II. 'The Chemistry of Manufacturing Processes,' by Bertram Blount and A. G. Bloxam,—in "Griffin's Nautical Series," 'The British Mercantile Marine: an Historical Sketch,' with chapters on the education of officers, duty and discipline, &c., by Capt. E. Blackmore; 'A Manual of Elementary Seamanship,' by D. Wilson Barker, illustrated; 'Navigation, Theoretical and Practical,' by D. Wilson Barker and William Allingham, illustrated; 'Ocean Meteorology: for Officers of the Merchant Navy,' by William Allingham; 'Practical Algebra and Trigonometry,' by Richard C. Buck; and 'The Construction and Maintenance of Vessels built of Steel,' by a Practical Engineer and Shipwright,—'The Calculus for Engineers,' by R. H. Smith, assisted by R. Franklin Muirhead, illustrated,—and 'Gas and Oil Engines: an Elementary Text-Book,' by Prof. W. H. Watkinson, illustrated.

Science Gossip.

REPORTS from Iceland announce the appearance of a new geyser. The thermal spring rises at intervals of ten to twenty minutes, and the jet is said to be as high as that of the Great Geyser.

MISS ADA PRITCHARD, daughter of the late Savilian Professor at Oxford, has compiled a memoir of the life and work of her father, which will shortly be published by Messrs. Seeley & Co. Dr. Charles Pritchard, among whose pupils were Dean Bradley, Sir William Herschell, and Sir George Grove, had a long and varied life, and was deeply engaged in astronomical work in the year of his death, when at eighty-five he received the Royal Medal from the Royal Society for original work in that branch of science. The Bishop of Worcester will contribute to the present book a notice of his theological achievements, and his astronomical work will be treated by Prof. H. H. Turner, his successor in the Oxford chair.

It may interest some of our readers to remember that the *Edinburgh Medical Journal*, which has recently been sold by Messrs. Oliver & Boyd—a proceeding which has involved a change of publishers and editorial staff—was built on the foundation of three preceding journals, and took form in July, 1855, by the union of the old *Edinburgh Medical and Surgical Journal* (founded in 1805, and then published by A. & C. Black, and edited by the noted Dr. Craigie) with the *Monthly Journal of Medical Science* (begun in 1841 under the editorship of Dr. Rose Cormack), which in its later days was the organ of the University. Dr. Littlejohn, who had edited the latter for a committee of the professors, continued as editor of the united magazines for five years, and was succeeded by Dr. Rutherford Haldane, who was assisted by Dr. Sanders. The *Journal* was in July, 1861, acquired by Oliver & Boyd. Drs. Haldane and Sanders continued to edit it till December, 1866. From that date till December, 1869, Dr. Sanders alone was editor. He was succeeded by Dr. George W. Balfour, who acted till October,

1873. He in turn was succeeded by Dr. Joseph Bell, who for twenty-three years has carried on the *Journal* with great ability and signal success. For many years it has been the organ of the Edinburgh Medico-Chirurgical Society and of the Edinburgh Obstetrical Society.

MR. NIMMO has in hand a 'Memoir of Francis Orpen Morris' (author of Morris's 'British Birds,' &c.), by his son, the Rev. M. C. F. Morris.

It is with great regret that we record the death, at the early age of forty-five, of Mr. G. Brown Goode. Mr. Goode died in Washington on the 6th of this month, and while he leaves behind him an excellent record of work done for science, and especially for museums, his early death is a great loss to the United States National Museum, and to science at large. Mr. Brown Goode visited this country in 1883, when he came in charge of the United States exhibits at the Fisheries Exhibition, and he then won the regard and esteem of all with whom he came into contact. Our readers will remember that only a few weeks ago we drew attention to an excellent report of his on museums. So far as is yet known in this country, Mr. Goode's death was quite unexpected.

WE hear from Paris of the death at Venteuil of M. Hippolyte Fizeau, a celebrated physician and authority on the velocity of rays of light and of electrical currents. He was elected a member of the Academy of Sciences so long ago as 1860.

FINE ARTS

RECENT PUBLICATIONS.

The Quarto: an Artistic, Literary, and Musical Quarterly for 1896. (Virtue & Co.)—This may be called a magazine gone mad. At any rate, there cannot be two opinions about the state of mind of several of the contributors. Especially do those youthful artists seem beside themselves whose queer whimsicalities in cuts at once puzzle and offend the critic. Their vanity and crudity can be explained on no other supposition. The *Quarto*, as a magazine, is one of that very numerous class which, without contributors such as those whose fine taste, powers, and literary skill ensured, first the publication of the *Germ*, and then its immortality, succeeds in being eccentric and hysterical. That it is also daring is evidenced by its reliance, as testimonials to the worth of the magazine, on the facts that the late Lord Leighton lent one of his studies of heads, and Mr. Legros lent another head, to be placed among its illustrations: the two works are as far removed from each other in their art, style, and inspiration as it is possible to be. One of the more audacious writers thus illustrates the critical and historical standards of the *Quarto*. This writer, under 'An English Illustrator,' says:—

"Whether Rossetti denied the influence of Italian art on his work I do not know, but I do know that it was the work of Menzel which made him an illustrator; he himself acknowledged his delight in Sir John Gilbert's drawings, and they show the greatness of Menzel. Menzel's 'Frederick' must have been as well known to the Pre-Raphaelites as it is little known to the Decadents of to-day." This daring guesswork is a perfect *pleurus* of blunders. We have the highest authority for saying that till long after Rossetti became an "illustrator" neither he nor any of his companions of the P.R.B. had any knowledge whatever of Herr Menzel's stupendous tragicomedies, nor of 'Frederick,' nor of that master's art in any form. It is true that Rossetti delighted in the productions of Sir John Gilbert, but they did not influence him, nor is there, in critical eyes at least, any likeness between the art of the great Prussian and that of the great English designers. Long before Allingham's 'Music Master' was published

in 1855, with an illustration (sadly mauled in the cutting) by Rossetti, the latter had produced dozens of exactly similar illustrations of prose and verse. To do so is part of the educational practice of every designer, and Rossetti was one of the most prolific of designers; publication of such works is but an after incident. Allingham's book, therefore, does not "contain Rossetti's first illustration," although the *Quarto* says it does. Not to trouble the reader with all the confusions of this remarkable article, let it be said that Mr. Sandys's amusing lithographed satire on Mr. Ruskin and some of his friends, besides the 'Syr Isumbras' of Millais, was "not received with howls of rage by all the P.R.B." except Rossetti. Finally, it is monstrous that a public writer, pretending to authoritative knowledge of his subject and setting up as a critic, should be guilty of such assertions as the following passage contains:—

"It is a curious fact that Thackeray, the Editor [of the *Cornhill*], who was himself desirous of becoming an illustrator, not only refused for more than a year to allow any drawings to be signed in the *Cornhill*, but actually employed Fred. Walker to work up his childish and amateurish sketches into decent pictures; Thackeray taking all the credit, and possibly the cash as well, for work he did not do."

The author of this precious passage, when doing honour to Mr. Sandys, who is the "English illustrator" in question, gives what purports to be a list of that fine artist's illustrations, which, besides other examples, does not contain the superb 'Medea,' which, in 1869, was published with Mr. A. B. Richard's poem of the same name.

Die Wiedertäufer. By Joseph Sattler. (Berlin, Stargardt.)—We have here a folio of designs prepared by that grim artist of Berlin of whom we lately wrote, to illustrate his views of the motives and doings of the Anabaptists at the city of Münster in 1534-6, when they were under the rule of Johann von Leyden, Knipperdolling, and Hilla Freyken, the last being the so-called Judith of Münster. It is strange that in these somewhat too fastidious days such subjects, derived from a phase of history so terrible, an orgy of blasphemy, lust, and blood; should find an artist capable of delineating them with fantastic and sardonic energy not found in earlier times. This sequence of designs is immensely superior in all respects to any we have seen before by the artist. As in previous works of the same kind, the conception of 'Die Wiedertäufer' partakes greatly of the inspiration of Albert Dürer in, on the one hand, his stupendous 'Knight, Death, and the Devil,' and, on the other, in that still more wonderful mystery which he named 'Melencolia II.' Dürer in this mood is undoubtedly the most frequent model of Herr Sattler, but Jerom Bosche's taste for the horrible, the grim grotesqueness of Breughel, as well as the fantastic spirit of Martin Schön, have not been without their effect upon the efforts of the young German, whose satires, not always Dürer-like, have created a profounder emotion in the Fatherland than 'Ein moderner Todtentanz' or 'Die Quelle' or his quite different works which appeared in *Pan*. The plates and their illustrative mottoes now before us consist of an original etching and twenty-nine woodcuts, the latter being drawn as with a quill in ink and so that they resemble the vigorous German cuts of the sixteenth century. Two of these works are, like them, printed in colours, thus gaining much of the ghastliness and terror which are proper to their respective themes. Some of the designs hint at rather than indicate the licentious aspect of that mad rebellion which is the main theme of the artist. These are the etching called 'Die Wiedertaufe,' and the cut No. 10, 'Sollen alle Thüren der Häuser,' &c.; while in some degree No. 9, showing the bleeding head of the 'Prophet Jan Matthiesen' stuck upon a

pole, is emphatic enough as to the more sanguinary and turbulent part of the terrible story. In wild, sardonic, and sarcastic humour the cut excels which illustrates the treatment the bishop's delegate and rescripts received from the Münster folk by means of a fat man mounted and bound upon a gaunt horse, to whose tail a document with many pendant seals is tied. The bust portrait of Hilla Freyken on plate viii., and the little cut below it, where she, Judith-like, appears with her victim's head, have a sort of fascination which justifies the imagination and skill of the designer. The group of Johann von Leyden's wives or concubines, on No. 16, is at once significant and grimly humorous, while 'Vor dem Throne Königs Johann von Leyden,' No. 18, where that strange being sits on high in the market-place, enthroned and splendidly clad, amid his guards, with all the mad city assembled to worship him, is a capital piece. In grotesqueness hardly anything we know surpasses the coloured cut of 'Ausschüttung des Heiligen Geistes durch Knipperdolling,' No. 21. The most sardonically ghastly and grim of all the designs is the blue cut, No. 24, of the wretches assembled 'Hungernde vor dem Rathhaus,' with its horribly suggestive corpse in a cask, and wan, shrivelled forms, famine-shrunken features, and eyes which, though glittering, are half dazed with hunger. The last cut of all shows what came about in 1536, with, as the title has it, 'Johann von Leydens Himmelfahrt,' where he swings aloft in his iron cage. This is after 'Johann von Leyden, Knipperdolling und Kreckling' have had their terrible heads tied to the stakes, as we see in No. 29, when, as some said, they were martyrs, or, as others had it, human devils, and the dreadful orgies in which they played the leading parts were stamped out in blood, and the reign of the "Saints" was ended for the time.

BRITISH ARCHEOLOGICAL ASSOCIATION CONGRESS IN LONDON AND THE HOME COUNTIES.

THE fifty-third Congress of this Association was formally opened on Monday, the 21st inst., under the presidency of the Lord Mayor, who received a large party of archaeologists at the Mansion House at noon, and extended a hearty welcome to the gathering on behalf of the Corporation. The Archdeacon of Middlesex, Ven. R. Thornton, D.D., delivered an interesting inaugural address, chiefly dealing with the discrimination that is to be made between the antiquary and the archaeologist, the one a mere collector of old things, the other a scientific investigator and expert who is qualified to make correct deductions from the old materials put before his notice. The antiquary of past days has given place to the archaeologist of to-day, who exists to refute the charge that the science of old things is a pastime, and to show that it is, in proper hands, the handmaid of history. History, he said, deals with what men have done; archaeology with what men have made. Thus a suit of fourteenth century armour gives us no little help towards understanding the battles of Edward III.; a fragment of carved stone helps us to reconstruct in the mind's vision the glories of a church or monastery of which all else has been brushed away like a dream. Before the archaeology of the Hebrews and the nations they subjugated testified to the fact that they were highly educated and civilized, it was believed that they were savages. The study of Christian antiquities, in like manner, conduces to the right understanding of the Christian religion. British archaeology was properly subdivided into many sections, some of which had found more favour than others in the eyes of investigators. The speaker suggested the search for and elucidation of pre-Celtic names as one of many channels where systematic research, hitherto meagre, would yield interesting

results. Dr. W. Birch moved a vote of thanks to the Archdeacon, and begged to add the name of the late Dr. Samuel Birch—the grandson of the representative Lord Mayor of London for this century—which the speaker had apparently omitted in speaking of those who had elevated the collection and explanation of Egyptian antiquities into a precise study.

At the Charterhouse, the first place on the programme for visitation, Canon Elwyn, the Master, received a large party of the members, and welcomed them in the tapestried chamber built about 1570 by the unfortunate Duke of Norfolk. Mr. George Patrick, hon. sec., exhibited plans, and traced the history of the several foundations from the inchoation during the days of the pestilences which ravaged the country in the reign of Edward III.; the Carthusian monastery of Sir Walter de Manny, dedicated to the "Salutation of the Mother of God," for twenty-four monks, subject to the rule instituted by Bruno as an improvement of the Benedictine order; and the later occupations. One of the cells has its site still preserved by a fragmentary doorway half buried beneath the soil, which has risen considerably, on the eastern side of the capacious cloister walk. Here, in three rooms on the ground floor, with one in the roof, and a garden to each cell, the Carthusian monk subsisted, for the most part in solitude and silence, upon bread and water. The monks of this house bore a good character at the Dissolution, and Father Gasquet has recently written, from the Roman Catholic standpoint, of their sufferings and sorrows, even unto death, with considerable ability. The fate of the religious establishments is, of course, well known, and the original documents comprised in that terrible record which now reposes quietly in the British Museum (awaiting a competent editor), under the title of Cleopatra E. iv., enable us to construct a vivid picture of the state of this and the other monasteries of England in their last throes of life, writhing under the scourge of the royal visitors and commissioners. The party subsequently visited the hall and the chapel, in which is a fragment of a coloured tomb with a shield of the arms of Sir Walter de Manny, found in a wall of the Registrar's house in 1894, and the tomb of Sutton, the founder of the hospital and school; and other prominent ancient parts still remaining were pointed out by the Rev. H. V. Le Bas. Manny's tomb belongs to about the year 1371, and is thought to have been removed from its place when the chapel was enlarged by Sutton's trustees in 1612.

From the Charterhouse the members proceeded to the church of St. Bartholomew the Great, which was described in full detail by Mr. Aston Webb. The history of the priory and church is well known. The vision of St. Bartholomew to Rahere, pointing out the propriety of his erecting a church in the suburbs of London, and the help given to this object by the Bishop of London, were discussed, and it was explained that the stone used in the fabric is derived from a large area around the City, the mason having gone as far as Reigate on the south and St. Albans on the north for his materials. This Austin church may be compared in some respects with that of St. Mary Overie, in Southwark. Rahere's altar tomb still remains on the north side of the chancel, but the effigy has been wrongly said by some to be contemporary with his period. The canopy work was removed from another tomb and set up over this. The founder's remains were accidentally disturbed during the progress of some alterations which preceded those that are now in progress. The tower arches present the instructive example of round-headed and pointed arches of the same height and same date, those of the transepts belonging to the latter style, on account of the necessity that all four should be of equal height to support the weight of the central tower.

Hogarth is recorded to have been baptized in the font, which is still remaining.

At the Temple Church, which was the next place arranged to be visited, Mr. F. A. Inderwick, Q.C., received a numerous party of members, and pointed out the various ancient and mediæval objects of interest. Among them are the effigies of the Earl of Pembroke and a member of the family of De Ros, the memorials of John Selden and the "judicious" Hooker.

In the evening the members were present at a reception by the Library Committee of the Corporation of London in the Guildhall library, museum, and art gallery, where a large collection of antiquities was displayed. Among those which call for special notice are the City medals; the badges and livery medals of the principal companies; Mr. W. Rome's bronzes, terra-cottas, and coins; the ancient clocks and watches belonging to the Clock-makers' Company; Mr. Nelthropp's mosaics; and, above all, a selection of the original charters and royal privileges of the City, recently edited from various sources in the British Museum and elsewhere by Dr. W. de Gray Birch, who in that work has pointed out the paramount importance of preserving the texts themselves, and acting upon the powers which they contain—a duty which the Corporation is evidently very keenly aware of. The MSS. in the possession of the City exhibited on this occasion comprise the 'Liber de Antiquis Legibus,' about 1274; the 'Liber Horn,' circa 1311; the 'Liber Niger,' 1419; the 'Liber de Assisa Panis,' of the fourteenth century; and the 'Cartæ Antiquæ,' which it is surprising that no one has yet essayed to print, replete as this collection of ancient monastic and ecclesiastical texts is with materials comparatively little known. The Chamberlain, Sir Richard Cotton, exhibited the City's sceptre and the City's purse; and the department of the library, under charge of Mr. Welch, the librarian, for whose kind assistance on this occasion the Congress of the Association owes many thanks, exhibited a large number of manuscripts, early printed books, and luxuriously illustrated productions of the printer's and the woodcutter's art. The museum collection of local antiquities comprehends, *inter alia*, some elegant examples of Roman and mediæval glass, Roman remains discovered on the site of the National Safe Deposit Company's premises near the Mansion House, some Roman sculptures and architectural fragments found in bastions of the London Wall in Camomile Street and Houndsditch, and a series of pilgrims' signs, found chiefly on the banks of the Thames.

Tuesday was devoted to a visit to St. Albans. It had been intended to examine the remains of the ancient Roman city of Verulamium, where a paper was to be read by Mr. B. Winstone or Mr. Patrick; but heavy rain set in, which caused a general desire to abandon the visit, and the party confined their attentions to the abbey church and cathedral, where Mr. James Neale, F.S.A., exhibited a plan and conducted the party round, pointing out the old and restored parts of this well-known and justly admired building, which, if it has put on somewhat of a new aspect, still retains many of its antiquarian features. The Saxon remains in the transepts and triforium, and the Norman and Early English additions, were severally inspected, while the later mediæval evidences of pious benefaction and improvement were not disregarded. At Hatfield House Mr. Neale showed the party all the principal objects of interest, and gave an historical sketch of the manor. This palace is the first where the value of a good landscape was considered in the design, but the name of the architect has never been ascertained. Some are inclined to think it possibly the creation of a Florentine architect. The elaborately carved staircase, with folding gates to prevent

the ascent of the dogs which were allowed on the ground floor, interested the party, who admired the pictures and specimens of domestic furniture in several of the state rooms. The tapestry, the crystal communion set given by Philip of Spain to Mary Tudor, and the many historic portraits also received much notice. Among the latter, a copy of Antonio Moro's portrait of Queen Mary had attention especially directed to it. If it is a true likeness, the Queen must have been far from an attractive personage.

Tuesday evening was devoted to the reading of three papers in the Council Chamber of the Guildhall—"On Pleas of the Crown," by Dr. R. R. Sharpe, a paper dealing with a series of records of City misdemeanours in olden times, which richly deserve to be printed in full; "On Old London Parish Churches," by the Rev. W. S. Lach-Szyrma, in which comparison of the churches of London with those of several large continental cities was made; and "Reflections on the Past Glories of Hatfield," by Miss E. Bradley.

Fine-Art Gossip.

OF the results of "opening up" historic and romantic sites we know no more hideous illustration than that which a distinguished landscape painter communicates as follows:—

"The enclosed paragraph [from a West-Country newspaper] will show you that even Tintagel is now to be vulgarized. Whether the hotel is built on the land between the church and the gorge that cuts off the castle headland, or on the higher land on the other side of the valley, it must spoil the whole place, and a 'castellated' building would be about the worst that could be erected there. It is the wildness of the whole promontory that is now in keeping with all its associations, and once the hotel is built, that will be gone. Here is the local record:—'For King Arthur's Castle Hotel, Tintagel, Mr. Silvanus Trevail, F.R.I.B.A., not only secured with characteristic enterprise a splendid site, overlooking the famed ruins of 'Wild Dundagil by the Cornish sea,' but has furnished a very imposing castellated design for it. Rumour has it that the plans will reveal a room for a 'round table,' and that certain guests will be made knights with seats at it. The hotel is to be built by a limited liability company, and the share list closes to-morrow.'

"I was in Exeter not long ago. A great deal is being done to the west front of the cathedral there, or rather to the west window; the mullions and mouldings and all the arch of the window are being restored. If you have time to look at it on your way home it might be worth while. What do you think of Mr. Trevail, F.R.I.B.A., as a man of taste and enterprise?"

ALL who are interested in the few now remaining first-rate examples of domestic Queen Anne or early Georgian architecture in the neighbourhood of London will be sorry to hear that "Mr. Ranby's House at Chiswick"—a noble mansion of red brick with stone dressings and a lofty roof of greenish slate, which, with its stately company of huge elms, for nearly two centuries gave repose and an incomparable grace to Chiswick Lane—has recently, trees and all, been completely abolished. Small "villas" will shortly occupy the site of this building, the picturesque dignity of which attracted Hogarth so much that, c. 1748, he made an etching of the house and its surroundings. "Mr. Ranby" was surgeon to George II., attending him at Dettingen, and, if we remember right, at his death.

THE obituary of the 16th inst. includes the name of Mr. John Sherrin, a member of the Institute of Painters in Water Colours, who had attained his seventy-eighth year, and, having begun to contribute to the London galleries so long ago as 1859, continued to do so until the present season, using for the purpose the exhibitions of the Royal Academy and the above-named Institute, which he joined in 1867. He was best known as an extremely prolific fruit painter, some of whose works have been reproduced in chromo-lithography.

THE Thirty-ninth Annual Report of the Trustees of the National Portrait Gallery, 1896, records the officials' regrets on account of the death of Lord Leighton, who had been a Trustee since 1880, and the retirement from a similar post of Mr. Gladstone. The Trustees congratulate themselves on Sir John Millais succeeding Lord Leighton, but the Report's date did not permit a record of the decease of the second great painter. The resignation of his trusteeship by Mr. W. H. Alexander, who paid for the building of the new Portrait Gallery, is recorded as on account of that liberal gentleman's continued ill-health. The appointment of Mr. Watts and Mr. Leslie Stephen in the places of Lord Leighton and Mr. Gladstone is stated. The gifts by Mr. Watts of seventeen portraits painted by himself are stated as consisting of likenesses of Matthew Arnold, Robert Browning, Thomas Carlyle, Sir Andrew Clark, Sir Charles Halle, Lord Lawrence, Sir A. H. Layard, Lord Lytton, Cardinal Manning, J. S. Mill, Sir A. Panizzi, D. G. Rossetti, Lord Shaftesbury, Lord Sherbrooke, Sir Henry Taylor, Lord Tennyson, and Mr. T. Wright. The usual rule, which prohibits the exhibition in the gallery of portraits of persons within ten years of their deaths, has been waived in respect to these persons. In addition to the above the gallery has benefited by gifts of portraits of various kinds and in diverse methods of W. Gifford, Sir E. Landseer, Charles and Mary Lamb, R. Pollard, F. Madox Brown, Cardinal Newman, Bishop C. Inglis, Dr. C. R. Darwin, Lord Palmerston, King William III., the third Earl Spencer, Mr. R. L. B. Stevenson, Sir James Stephen, Mrs. Delany, Mr. Spencer Perceval, Sir W. J. Hooker, John Thurlow, King Edward IV., Lord Lynedoch, Baron Marochetti, Dr. Lardner, Dr. Livingstone, Georgiana (born Spencer), Duchess of Devonshire, the Rev. F. D. Maurice, S. Rogers, Lord Leighton, the Young Pretender, Sir T. Wyat, S. Richardson, Colley Cibber, Mrs. Hemans, Lord Byron, and Archbishop Tobie Matthew. Details of the arrangement of the portraits in the new galleries are followed by statements anent the opening on Sundays (the cost of which is 5*l.* 6*s.* per day). In April, May, and June last, 4,025 persons in all visited the exhibition on the Sundays of those months. The Trustees urge the further enlargement of the galleries; need for which is, we may add, most distinctly manifest.

WE learn that the earlier portion of the 'Autobiography and Memoir of P. G. Hamerton,' to be issued by Messrs. Seeley, contains recollections of Lancashire half a century ago, a detailed account of his romantic life on Loch Awe, and later of his life at Autun and his experiences during the war time. There are reminiscences of C. R. Leslie, R.A., George Eliot and G. H. Lewes, Tennyson, Madame Mohl, Samuel Palmer, Paul Rajon, and R. L. Stevenson. Mrs. Hamerton, though a Frenchwoman, has written the memoir in English, having become, under her husband's guidance, intimately acquainted with the language.

THE French papers record the death at Bordeaux, and in his seventy-third year, of M. Charles Marionneau, a Corresponding Member of the Institute of France, President of the Academy of Bordeaux, and Knight of the Legion of Honour. M. Marionneau contributed to the Salons from 1849 till 1865. He was a pupil of Drolling, a frequent and able art critic, and an accomplished archaeologist in art matters, writing on the portraits of Montaigne, the pictures of Brascassat, and the architecture of Victor Louis of Bordeaux.

EXCAVATIONS have been carried out this summer at the Römer Kastell, near Waldmössingen, on the Neckar, in the district of Oberndorf, at the cost of the German Reichs-limes-Kommission. The pretorium has been

unearthed, and the foundations of several buildings laid bare. The citadel, placed on an elevation between the Neckar and Kinzig, known as the Burghalde, on the line from Strassbourg to Rottweil, commanded three approaches to the Neckar and a line over the Schänzle towards Schenkzell. Like the Schänzle, it had an altar to the Black Forest goddess Abnoba, and, like the Schänzle, it probably dates from the Roman occupation under Domitian.

MUSIC

THE WEEK.

QUEEN'S HALL.—Promenade Concerts.

SINCE our last notice no retrogression has been observable in the character of the programmes or in the performances offered nightly under the management of Mr. Robert Newman, with Mr. H. J. Wood as conductor. On Thursday last week an admirable interpretation was given of Dvorák's Symphony in E minor, 'From the New World,' and three numbers from Moszkowski's ballet 'Laurin,' produced last year, were presented for the first time. They are entitled "Dance of Rose Fairies," "Sarabande," and "March of the Dwarfs," but the exact significance of these names does not matter very much. Enough that the Polish composer's music is neither profound nor very original, but it is picturesque, and the dignified "Sarabande," in the old-world style, has a certain measure of charm. The Beethoven scheme on Friday included the 'Pastoral' Symphony, the Pianoforte Concerto in E minor, played by Mr. Frederick Dawson, and portions of the 'Egmont' music. On Saturday there were more novelties, namely, a fairly characteristic Slavonic Dance from Chabrier's opera 'Le Roi malgré lui,' and a not very remarkable Fest-Marsch by Cyril Kistler. The Wagner-Liszt programme on Monday was admirably chosen. From the Bayreuth master were selected the 'Faust' Overture, the 'Siegfried Idyll,' the bright and effective Overture to the early opera 'Die Feen,' the 'Walkürenritt,' the 'Charfreitagszauber,' and 'Siegfried's Tod.' Some of these went rather roughly, but Liszt's symphonic poems 'Les Préludes' and the more rarely heard 'Tasso' were very well rendered. The special programme on Wednesday, in commemoration of an historic occasion to which no reference need be made here, was happily arranged. After the National Anthem was sung, Sir Alexander Mackenzie's effective 'Britannia' Overture was given. A new 'Coronation March,' composed for the occasion by Mr. Percy Pitt, may be commended for good orchestration, and for the scholarly treatment of the themes. The piece may be described as mildly suggestive of Wagner. Much praise may be bestowed on the rendering of the 'Lobgesang' which followed, the specially selected choir singing admirably. The solo parts received justice from Madame Fanny Moody, Miss Isabel MacDougall, and Mr. Ben Davies.

Musical Gossip.

THIS week we recommence our musical calendar of coming events, somewhat sooner than usual, it is true, but year by year the autumn concert season begins earlier, and by

the end of October many interesting performances will have already taken place.

THE prospectus of the forthcoming season of the Royal Choral Society at the Albert Hall has just been issued. Ten performances will be given as usual, those of the 'Messiah' on New Year's Day and Good Friday not being included in the subscription. The other concerts are arranged as follows:—October 29th, 'The Creation,' with the late Sir Joseph Barnby's unaccompanied anthem, "As we have borne the image of the earthy," between the parts; November 19th, 'The Golden Legend'; December 10th, 'St. Paul'; January 21st, Schubert's 'Song of Miriam,' by way of commemorating the centenary of the composer's birth, to be followed by 'Israel in Egypt'; February 11th, 'Elijah'; March 3rd (Ash Wednesday), 'The Redemption'; March 25th, 'The Last Judgment' and Dr. Hubert Parry's 'Job'; and May 6th, probably some work new to the repertory. From this list it will be perceived that not one of the autumn festival novelties is at present included in the scheme. The list of soloists engaged, however, is very strong, including Mesdames Albani, Anna Williams, Macintyre, Esther Palliser, Maggie Purvis, Ella Russell, Clara Butt, Belle Cole, Sarah Berry, Katherine Fisk, and Marian McKenzie; and Messrs. Edward Lloyd, Iver McKay, Lloyd Chandos, Ben Davies, Henschel, Andrew Black, Watkin Mills, Plunket Greene, Norman Salmond, and Santley. As already announced, Prof. Bridge has been appointed conductor in succession to Sir Joseph Barnby.

THE programme of the first Colonne Concert at the Queen's Hall on the 12th prox. will include a selection from Berlioz's 'Faust,' the vocal music being rendered by Mlle. Marcella Pergi, and Massenet's 'Hérodiade.' Berlioz's 'Symphonie Fantastique' will be given at the second concert, and Mr. Mark Hambourg will play a pianoforte concerto by Schütt, the Russian composer, who will be present.

IT is authoritatively stated that there is no foundation whatever for the rumour that the Carl Rosa Opera Company contemplated a London season this autumn at Drury Lane or any other theatre, for the simple reason that all dates are booked to the end of the year. The company, however, will come to London for four weeks early in the new year.

THE Philharmonic number of the *Musical Courier* contains the whole of the programmes offered by the society during the eighty-four years of its existence. This may prove of service to conductors and for purposes of reference.

WE much regret to record the death of the gifted dramatic soprano Frau Katharina Klafsky, which occurred in Hamburg on Tuesday afternoon after a few days' illness. When she appeared in London under the management of the late Sir Augustus Harris, Frau Klafsky was at once recognized as an artist of the first rank. Apart from the beauty of her voice she possessed a singular fascination of manner, her best embodiments being those of Fidelio (Leonora) and Brünnhilde. Her premature death is a distinct loss to German opera.

ACCORDING to a telegram received on Wednesday from Paris, the once famous tenor Gilbert Louis Duprez died on that day in the French metropolis, at the great age of eighty-nine. He was born in December, 1806, and entered the Conservatoire in his eleventh year. After appearing successfully in Italy, he made his first appearance at the Paris Opéra in 1837 as Arnold in 'Guillaume Tell,' and subsequently created many parts. Though he was not prepossessing in appearance, his fine qualities as an actor won him universal applause. As a singer he is said to have had the faults in production which have since become chronic in French vocalization. On his retirement from

the stage Duprez became a professor of singing at the Paris Conservatoire for some years, and in 1853 founded an "École spéciale du Chant," which was highly successful. He had some ability as a composer, but his works have not survived. They comprise eight operas (all forgotten), two masses, and a quantity of miscellaneous music. His educational treatises for the voice have merit, but they do not seem to be much used at the present time. As a teacher Duprez was unquestionably successful, as he gave lessons to several aspirants who subsequently gained much success in the sphere of opera, including Miolan Carvalho, Agnesi, and Marimon.

IT is now stated that there is as yet no absolute decision as to whether any performances shall be given at Bayreuth next year. The matter will be settled in the course of next month.

BERLIOZ's 'Les Troyens' has just received another splendid rendering under Herr Felix Mottl at Carlsruhe.

A VIENNESE musician and bibliographer has undertaken the publication of a catalogue of Wagner's letters, written between 1830 and the year of his death, 1883, numbering 1,800. The date of each letter, the person to whom it was addressed, and the volume in which it is published, will be indicated.

DURING the past academical year at the Munich Conservatorium there were 311 students, of whom only one was of English birth.

HERR JOHANNES BRAHMS has sent 600l. to the Vienna Gesellschaft der Musikfreunde for any purpose calculated to promote the interests of music according to the society's discretion.

A new concert-hall, to hold 1,500 persons, will be opened at Dresden on November 9th. César Frank's oratorio 'Les Béatitudes' will be performed.

PERFORMANCES NEXT WEEK.

MON.—SAT. Promenade Concerts, S. Queen's Hall.
SAT. First Crystal Palace Concert, S.

DRAMA

THE WEEK.

LYCEUM.—'Cymbeline.'
DRURY LANE.—'The Duchess of Coolgarde,' a Drama in Five Acts. By Euston Leigh and Cyril Clare.

THE treatment at the Lyceum of 'Cymbeline'—very far from the most tractable of Shakespeare's plays—has been judicious and successful. What were the lines upon which the management would proceed was already known to the student of the 'Henry Irving Shakespeare.' To produce the play in its integrity would have been impossible. Apart from the fact that the mere question of time would prohibit such a plan, there are large hunks of 'Cymbeline' wholly unsuited to stage exposition as at present understood. Sticklers for the whole text may censure the omission of the vision of Posthumus; they will not alter the fact that the verses are poor stuff, unworthy not only of Shakespeare, but of the least of his contemporaries, and were probably inserted by the rhymers to the establishment. Iachimo in the later scenes takes a lesson out of the book of Polonius, and becomes unutterably tedious. Strangely inconsistent is, moreover, the character of Cloten, whom Shakespeare at one point all but rehabilitates. Briefly stated the effect of the alterations is to establish 'Cymbeline' as a pastoral play after the fashion of 'As You Like It,' and even as a formidable rival to that loveliest of comedies.

The interest in the revival remains spectacular until the time when we reach the mountain height; from that period it is tender, poetic, Arcadian. It reveals in Miss Terry, moreover, a gift with which all have credited her, though its possession was previously undemonstrated. Her Imogen is a lovely impersonation, entitled to stand beside that of the best of her predecessors. It is divinely tender, poetic, and virginal, yet charged with deep feeling. It is difficult to say whether higher enjoyment was reaped from the grace and delicacy, the shrinking terrors and rosy "pudency" of the scenes with her brothers, in which she showed us what was known to be within her reach, or from the genuine strength and grip of such stronger situations as that in which she invoked the reluctant sword of Pisanio, revealing to us the possession of gifts hitherto unsuspected. It is difficult to believe, in the case of an actress whose art has been so well studied, in a revelation such as is now afforded. It is at least certain that we have not yet gained from the superbly endowed and most winsome artist all that we have to hope. That she has not already been seen in Rosalind is a matter for surprise and complaint; that she shall be seen in Constance is a matter for hope and supplication. In no wise impaired is Miss Terry's method. Her acting lacks no quality of freshness or fragrance, and has the spontaneity, the individuality, the inspiring force from within, with which her gracious personality has always been informed.

In preferring before Posthumus Leonatus (the character in which his greatest predecessors have been seen) Iachimo, Sir Henry Irving upsets the balance of the play. For the first time we see a Leonatus all but deprived of our regard, and feel our sympathies not on the side of the angels. A very handsome, bland, and deadly seducer is that he shows—a man relentless in purpose and confident in mastery. In appearance we are reminded of an Italian at the Court of Lorenzo the Magnificent, and feel, as has elsewhere been said, that he steps out of the pages of Boccaccio rather than those of Tacitus. That there is authority for make-up and garb we do not dispute. For the rest, it is a splendidly picturesque and subtle presentation. In the great scene of the bed-chamber the workings of the diabolical intent were splendidly shown. No trace of adoration was there even in the delivery of the most exquisite of tributes to human beauty and purity. The figure that hovered over the bed of Imogen, prying unconcernedly into her most secret charms, was spectral, ghoul-like. More than one feature in the performance involved a new and superior reading. To take one case only. The dispute between Iachimo and Posthumus leading to the wager was not an outcome of vinous exhilaration. It was from the outset saturnine, cynical, mocking, and rebukeful. Iachimo is, indeed, a fine and striking impersonation. It should be seen again and again, and will repay close study.

As a whole the performance was good. Posthumus is no longer a very striking personage, and other important characters have no very recognizable individuality. The two

brothers were well played by Messrs. B. Webster and Gordon Craig, the latter of whom in his recitation of a verse of the song over the supposed grave of Fidele showed inspiration. Mr. Norman Forbes caught exactly the character of Cloten, a difficult task on which he is to be congratulated. Miss Genevieve Ward was an ideal Queen, and Mr. Macklin a weighty Cymbeline. The mounting is, of course, exquisite. We do not care for the fugue-like music assigned "Hark! hark! the lark," preferring greatly the old. The entire revival is worthy of the best Lyceum tradition.

"A romance of the Australian gold-fields" is the definition of his new work given by Mr. John Coleman, who, not content with one pseudonym, has apparently sheltered himself behind two. That the piece thus described would have won its way on to the stage under any conditions other than those of the management of the author may well be doubted. It is nerveless, invertebrate, inept, deals in conventional fashion with the most familiar incidents of melodrama, and is purely arbitrary in the disposition of the characters. That one of two sisters, both unmarried, should take on herself the parentage of a child of the other is an expedient none the less improbable for having previously been adopted. Not the least justification for it exists in this instance, seeing that the situations of the two women are exactly alike, and for the innocent to take the place of the guilty is a matter of pure quixotry. The lover of the woman thus self-compromised hesitates naturally before proposing marriage to one who will bring him so uncomfortable a dowry as a son of some eight or ten years. Resenting her lover's acceptance of a supposition she herself is the means of disseminating, the heroine declines to exculpate herself. A single word from her lips or those of her sister and the story ends. At the close of the third act the sister, who has been stabbed, speaks the word in question, which is practically the end of the piece. Mr. Coleman has, however, a gold-fields trial and an Irish wedding to set before the public, and each of these things takes an act. Brawls, excursions, and flourishes make up the rest. This is but a sorry effort to uphold the newly erected banner of Drury Lane. The single merit of the piece is bustle. It pleased, however, the public and was received with favour. Actors so competent as Mr. Hermann Vezin, Mr. Glenney, Mr. Shine, Mr. Vanderfelt, Mr. Cautley, Mr. Lowne, and Miss Laura Johnson took part in the performance. Mr. Vanderfelt is, we fancy, a new-comer, and his presentation of a sufficiently impossible villain shows him the possessor of genuine ability.

Dramatic Gossip.

At the close of the performance of 'Cymbeline' Sir Henry Irving announced that a revival of 'Richard III.' would precede the promised adaptation of 'Madame Sans-Gêne.'

MR. CHARLES WYNDHAM will reopen the Criterion on October 6th with 'Rosemary,' the run of which was interrupted by the close of the summer season.

THE performance at the Comedy of Mr.

Hawtreys new comedy 'Mr. Martin,' promised for Thursday, has been postponed until the 3rd of October.

A FARCICAL comedy, new to London, entitled 'The Co-Respondent,' was produced on Monday at the Métropole Theatre, with Misses Lydia Thompson and Violet Melville and Mr. F. Wyatt in the principal parts.

A "PEOPLE'S EDITION" of Dr. Doran's 'Their Majesties' Servants; or, Annals of the English Stage, from Thomas Betterton to Edmund Kean,' is announced by Mr. J. C. Nimmo.

MR. THOMAS HARDY'S adaptation of his novel 'Tess of the D'Urbervilles' is, it is said, to be produced this season in America by Miss M. M. Fiske.

AMERICA will, it is known, witness Mr. Tree's first production of the adaptation of 'Seats of the Mighty'; and it is now stated that Mr. Willard will produce there a new drama written specially for him by Mr. Hall Caine.

MR. ELKIN MATHEWS announces for publication shortly 'Napoleon's Opera-Glass,' a monograph by Mr. Lew Rosen, the London correspondent of the *Washington Post* and the *New York Dramatic News*. The book will treat of Napoleon as a critic and patron of the drama, and will dwell upon his relations with playwrights and players.

DR. WILHELM KIENZL, whose 'Evangelimann' has been played in fifty-four different theatres in Germany, Austria, and Switzerland, is busy at the composition of a musical tragedy, 'Don Quixote.' He hopes to have the work completed early in 1897.

THE venerable actor Friedrich Haase, who retired from the stage more than twenty years ago, is about to publish his "Memoiren" in the pages of *Moderne Kunst*. Haase was born in 1826, was recommended by L. Tieck to adopt the stage as his profession, and first appeared at the Hoftheater in Weimar in 1846. In 1869 and 1882-83 he made a theatrical tour in the United States. His wide acquaintance with princes, diplomatists, artists, and members of the aristocracy of finance for half a century will give more than dramatic interest to his autobiography.

GREAT preparations have been made at Darmstadt for the performances of the Lutherspiel, which are to begin to-day, and to last till the end of the month. The performances are under the direction of the former Hofchauspieler, Herr Hugo Edward.

THE celebrated Danish actor Joachim Ludvig Phister died in Copenhagen on the 15th inst., in his ninetieth year. Phister was born in 1807, and at the age of ten entered the dancing school of the Royal Danish Theatre. In 1823 he made his first public appearance as an actor, in one of the comedies of Holberg. He rapidly became one of the principal supports of the stage in Denmark, and identified himself, one after another, with all the leading rôles in Holberg, who has, beyond question, never possessed another interpreter so versatile and so brilliant. In 1873, having for half a century taken an unparalleled prominence in the theatrical life of his country—the number of his recorded parts is not less than 653—Phister retired from the stage, and received the honorary title of Professor. His third wife, who survives him, Luise Petrine Amalie Phister, was also, in her time, one of the most accomplished performers on the boards of the Royal Danish Theatre.

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